ANDHRA DANCE SCULPTURE

N. S. Kṛṣṇamūrti

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Gesture expression is nāṭya,

Verbal expression is Language,

Both the expressions go together

To make simulation Graceful and Sublime.

83—B.

PREFACE:

The 'ANDHRA DANCE SCULPTURE', which entwines the twin subjects of Dance and Sculpture, is a joint publication of the Andhra Pradesh Sangeeta Nataka Akademi and the Andhra Pradesh Lalit Kala Akademi. The illustrations reproduced in this publication constitute the dance sculptures from ancient temples and monuments which rank as the contributions of Andhras to Art. Hence, this publication 'Andhra Dance Sculpture'. Sri N. S. Kṛṣṇamūrti the author has made considerable research and study of the books on Indian Dance. This publication is a significant addition to the books on Indian art and useful not only to the artists and dancers but also to research scholars and art lovers as well.

The Andhra Pradesh Lalit Kala Akademi expresses its grateful thanks to Andhra Pradesh Sangeeta Nataka Akademi for their help in bringing out this publication as a joint venture. We acknowledge the courtesy of the Archaeological Survey of India and the Department of Archaeology and Museums, Andhra Pradesh for the supply of photographs of Sculptures reproduced in this publication.

N. NAROTHAM REDDY
President
A. P. Lalit Kala Akademi

Dated : 18-8-1975
HYDERABAD.

FOREWORD:

res ipsa loquitur

The twin Institutions of Lalit Kala Akademi and Sangeeta Nataka Akademi of Andhra Pradesh have patronised the publication of this book, dealing with the twin arts of Dance and Sculpture. I remain grateful to them. One is motivated by the theory of the other. Dance besides everything else, is a system of attitudes, a Language of Gestures communicating ideas, feelings, emotions and sentiments, having for its aim the production of r a s a in the elite audience. This theory served as a chief motive force for the sculptor to carve out icons and figures in various graceful attitudes. They are given a poetic grace and aesthetic form. Every lithic figure is carved out into an aesthetic finish and the theory behind it is the system adumbrated in the ***Nāṭya Sāstra.*** *Though the figure is still, the connoisseur finds dynamic movement in the composite form of attitudes. For example Fig: 45 is typical of an attitude which is akin to a dance gestural mould. The approaching monkey is warded off. The lady gracefully lifts her right hand to arrest the approach of the little ape. This is not a realistic figuration but a poetic expression translated into graceful movement of the limbs. This pose is named as 'Jyassi Pose' after the great Terpsichorean writer, Jyassenani, the Commander of the elephant hordes of* ***Kākati Gaṇapati Dēva*** *(1250 A.D.).*

Any pose of any sculpture, any attitude of dance of any tradition can be explained by the theories of Gestures of Indian Tradition. This book is an outcome of the author's study of the several books on Indian Dance under the able guidance of his mentor late Sri Ongole Venkatarangiaya.

Drs. N. Ramesan and R. Subrahmanyam have encouraged me in inditing this book and I remain grateful to them. Dr. Subrahmanyam was kind enough to secure for me the pictures which serve as good illustrations in this volume.

My grateful thanks are due to the office bearers of the twin Akademies and chiefly to Sri N. Narotham Reddy garu, who evinced continued interest in the publication of this work.

The shortcomings of this book may be many, but the author remains grateful to the discerning critics who will offer constructive criticism on this work. It is the earnest request of the author to the readers, to be indulgent and know what is presented in the pages of this work.

August, 1975 *N. S. Kṛṣṇamūrti*

ANDHRA DANCE SCULPTURE

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CHAPTER I

CAVALCADE OF EXPOSITIONS ON NĀṬYA

Āndhra Pradesh Lalita Kalā Akādemi and Āndhra Pradesh Sangeeta Nātaka Akādemi have designed to publish this Book, wherein are harmonised, the basic Text of NĀTYA and the motif that enthused the sculptors to carve out figures and figurines in varying attitudes with poetic zeal. The author remains grateful to these august institutions.

The genius of India (Bhārat) is manifest in an exalted manner in its Dance repertoire. Curt Sachs in his ' World History of Dance ' says that dance as an Artform is a work of art conscious of and intended for observation.' (p. 218). Anthropologists have noticed and indited in their classic works on the subject, that birds and apes do perform dance-like movements, in a regulated manner attuned to rhythm. Their instincts are surcharged with an exhilarated toning up of feelings. This motor activity of the movements descended to the early homo sapiens. Later too, in the primitive societies, these gestural activities were continued to exuberance in social rituals. The birth of a child, the attaining of age by a girl, marriage, social festivity and the funerary ceremonies needed this terpsichorean parading of activity. These developments are mere outbursts of ecstatic feelings, but they do not seem to infold the trends of the evolution of the conscious Art of Dance.

India, several millenia before the present day, developed the ARTFORM in the sphere of dance. the several dances catalogued and described by the Anthropologists have been explicitly and implicitly grouped as NṚTTA. The conscious dance is NṚTYA and coeval with it evolved the drama, NĀṬYA.

All the three are also compendiously known as NĀṬYA. The extant and revered work of the earliest times is Bharata Nāṭya Śāstra, a codex compiled in a comprehensive and synthetic manner on a panoramic magnitude.

Bharata Nāṭya Śāstra is an ancient text. Scores of books were written thereafter. In 'NĀṬYA' (Journal of Theatre Arts) Vol. V. No.3. Autum 1961, page 63; we find:

> "The original text of the Nāṭya Śāstra ascribed to Ādi Bharata and said to have contained 12,000 verses, is no longer available. The existing text contains 6,000 verses, and seems to be a reduction or a digest of the original. Even this digest became extremely rare during the Muslim period.
>
> Ibrahim of Jaunpur defeated the ruler of KADA near Allahabad and installed on the throne the vanquished ruler's son. This son, who embraced Islam and assumed the title of Bahadur Malik, was greatly interested in music and dance. He called a conference of musicologists to settle the controversial points relating to rāga, tāla, etc. A search for Bharata's Nāṭya Śāstra was made, and a copy discovered in the South. This was the position in the 14th Century A.D.
>
> The text was published for the first time by the Nirṇayasāgara Press, Bombay, in 1894, but it was not wholly intelligible. A search for the well known commentary on the book, Abhinavabhārati, was made and a copy found in Malabar in the Malayālam script. The text obtained in Malabar contains commentary only up to the 31st chapter of the Nāṭya Śāstra.
>
> The commentary on the 7th and 8th Chapters is also missing. Whether Abhinava Gupta wrote on these Chapters at all is not clear."

Then came the Chowkamba Edition. Gaekwad of Baroda Oriental Samskṛit Series, have now completely published the whole of the Śāstra with the available commentary of Abhinava Gupta in four tomes. Dr. Manmohan Gosh, who first translated the Bharata Nāṭya Śāstra into English (Ch. 1 to 27) has in recent times completed the

remaining chapters (28 to 36). While doing this he has also edited the Samskṛit text of these later chapters.

The science as treated in Bharata Nāṭya Śāstra did not stagnate. It grew and the several works that appeared during the three milleniums, go to stress the vital ingredients of the Art. It is alive to-day.

The Nāṭya Science in its applied form requires a Sahṛdaya, the elite. The aesthetic appeal which is universal in its content, transmutes the empathetic responses to the ultimate joy, which is likened to Ānanda. The caterer is the actor, who is the expert in Music and Dance.

Sahṛdaya, the elite intellectual is one who has a receptive mind, like that of the clear mirror, has digested the essence of poetry and who easily identifies himself with the emotion displayed (by the players on the stage).[1]

Kuśalah is originally a rhapsodist and a raconteur and later known as player or actor. He is the expert in playing and directing the play of musical instruments. He is so called because, he is an adept of high merit and remains unexcelled in the refined communication of the artform.[2]

Regarding rasa Śārṅgadeva in his Sangīta Ratnākara while justifying the inclusion of śānta into the rasa status, says that the actor is only like a conduit pipe, a vessel through the medium of which the concepts and ideas of the poet are conveyed by his playing the role, to the witnessing audience, who enjoy the rasa—a state of empathetic

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1. From Sṛngāra Prakāsa ed. by Dr. V. Raghavan, p. 79 (1965):
   yesā kāvyānusīlanābhyāsavasād viśadībhūte manomukure varnnanīyatanmayī bhavanayogyatā te hṛdayasamvāda bhājah sahrdayāh. (locana. A. p. II).

2. From Bharata Nāṭya Śāstra, Ch. 35. Vs. 106 and 107—Asiatic Society Edn. 1956.
   nānātodyavidhāne prayogayuktāh pravadane kuśalah
   kusalāvadatavyathitam yasmāttasmat kusīlavah syāt (v. 106)
   yad yat samāśrayate silpam vā karma vā prayogam vā
   tattenaivopagataguno vigñeyo nāmatah puruṣah (v. 107).

response and a transcending identity. The aesthetic effect or experience is the culmination of a successful dramatic or dance—performance—siddhi. The pellucid receptivity of the avid and elite spectator is always the condition precedent for a rasaite siddhi—a fait accompli. In a fine simile, the purposes of a playwright, player and playgoer are clearly stated. Bharatācārya says that the seed gives birth and growth to the tree, the tree to flowers and fruit; so too the rasas are the roots for all the bhāvās.[3] To this pithy and recondite text, Abhinava Guptācārya gives an elucidating meaning in his commentary Abhinavabhārati. The poetic piece is born in the heart of the poet, it flowers, as it were in the player and bears fruit in the spectator who enjoys the taste. Rasa immanently pervades the elite world.[4] This is the canonised theory that is universally applicable to all artforms. But in sculpture the player's role is dormantly merged in the poet-sculptor. The artefact is the ' abhinayādi naṭa vyāpāra,' the display by the player.

ABHINAVA BHĀRATI

The versatile genius of Abhinava Guptācārya gave to the nāṭya kovidas an exposition with emphasis and clarity on the brevity-ridden recondite text of Bharata Nāṭya Śāstra. This made-easy-go-through appeared a millennium after that basic text on the Indian Theatrics. Thus the thesis of Abhinava is a helpful handout to all interested in the Terpsichorean Science. Moreover it marks the historical development of the Science.

ŚĀRÑGADEVA'S ' SANGĪTARATNĀKARA'

Śārañgadeva, son of Soḍhala, was a great scholar of esteem next to Abhinava Gupta. His thesis Sangīta Ratnākara is a guidance for

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3. Bharata Nāṭya Śāstra, Ch. VI, V. 42. Baroda Edn.
yātha bījādbhavedvṛkṣō vṛksātpuṣpam phalam yathā tathā
mūlam rasāh sarve tebhyobhāva vyavasthitah.

4. From Abhinavabharati of Abhinava Gupta.
tato vrksasthāniyam kāvyam / tatra puspādi stāniyām
abhinayādi naṭa vyāparah / tatra phalastāniyah
sāmājika rasāsvādah / tena rasamayameva visvam.

the moderners in the Siamese twin-spheres of Sangīta and Nāṭya. The great scholar's modesty is ideal:

> " O sudhih, it is hardly necessary to request you to accept the virtues in my work; (because as you are the elite); even an atom of good in others is like a mountain to your fair selves." 1673.[5]

> " In the universe of the three worlds, there is nothing that is beyond your grasp. (even a little merit is adequate to please you). So out of your benign grace towards me, pay heed to my (humble) work." 1675.

> " I followed scrupulously the high paths of the great and revered Munis and as such your affection be bestowed on me, a follower of the good path." 1676.

> " My purpose is to worship the elite; no other scholarship tempts me. Have not the sub-human monkey hordes pleased Śrirāma by offering their humble services.?" 1677.

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5. Sangīta Ratnākara. The Adyar Library Edn., Vol. IV. Ch. 7.
granthe madiye yadi kascidasti gunastatasṭasya parigarhāya /
nabhyarthaye vah sudhiyah pareṣām guṇo nurapyadrisamo bhavatsu / / 1673

yusmatkṣodakasamam vastu kimatrasti jagatraye /
kim tu matprematah santah puraskuruta me kritam / / 1675

yadvā purāṇam panthānam munīnāmahamanvagām /
snihyanti ca nisargeṇa santah sanmārgagāmini / 1676

ārirādhayiṣohusādhun kim pragñyā vibhavena me /
rāmamānandayanti smā tiryanco'pi kapīsvarāh / 1677

na vidyadarpato granthapravrttirmama kim tvidam /
vidvanmanasavasaya gantum patheyamasthitam / 1678

sūrisriśārañgadevena nāṭyavedāmbudheridam /
samastamuddhṛtam sāram dhirairā trpti sevyatām / 1672

" My work is not an outcome of scholarly pride, but is only like carrying victuals during travel to live with the minds of the elite. 1678."

Finally he says:

" May the elite taste this essence of the nāṭya vedambudhi prepared by the learned Śārṅgadeva." 1672.

The schematic presentation of the text deals firstly with aṅga abhinaya, gestural attitudes of the limbs and sublimbs, including the nṛtta patterned composite poses of karaṇās, angahārās and recakas. His knowledge of the contemporary times and the regionally extant desi nṛtta patterns are described under the title of utplutikaraṇās. This addition marks the step of progress the art made in its applied form. He modestly submits that he could only describe about thirty six, but he was aware of many more. He hesitated to narrate these deśi types in full, because of the fear of prolixity in writing.

Cāris, Sthānakās and Maṇḍalās are described and these yield grace to the movements and the circuits of jumps. These belong to the Classic—mārga type of dance. Lāsyāngās, general movements of the dancer, in nṛtta are described. The rekha, aligned line, is described. This is virtuosity of form, figure, cadence and general grace. The mind, the eyes (looks), alignment of the body with its limbs and sublimbs attuned in an aesthetic attitude of a harmonious complex is the composite and unified description of rekhā.

Then the text ends with the description of the discipline, practice, the qualifications of a danseuse and danseur, the dance master, the troupe and some of the deśi types of ballets known as Gunḍalini, Vidhi, Peraṇi paddhati, Kolhaṭaka, and finally the audience, the president and their seats, in the prekṣagṛha, auditorium. The book on nāṭya ends with the most vital subject of this dance—rasa and bhava. Like the creator's work of creating the biological frame work and then inhaling into it the vital breaths, the description of the aṅgābhinaya is infused with the vitality of breaths which consists of rasa and bhāva, treated in the classic style.

Most of the MSS —about half a dozen, were discovered, all dealing with abhinaya, attributed to Nandikesvara, the Divine Bull and Vehicle of Lord Siva. The author must be a legendary figure and the theme dealt with is of the hoary past. The place it can secure is after the Bharata Nāṭya Śāstra. Dr. Manmohan Gosh has edited in a scholarly manner ABHINAYA DARPAṆA[6]—(A.D.). The text was critically brought out by him. His raw material was about six MSS most of them being in Telugu script and only one of them secured from London was in Devanāgari. It holds to reason to accurately presume that this ancient work was revered and held in high esteem in the Telugu Country. The Kūchipūḍi danseurs, who are the interpreters of this ancient dance in its applied form, swear by this work of NANDI.[7] (A.D.)

The text has been printed by a very erudite scholar Nīdāmangalam Tiruvenkatāchāri who traditionally belonged to an ancestral family of nāṭya ācaryas. Its first edition appeared in 1874 A.D. Its second edition published by its redactor in 1887, attracted the scholarly attention of Dr. A. K. Coomaraswamy and Duggirāla Gopālakrishnaiah. Their English Translation titled MIRROR OF GESTURE (M.G.) was published by the Harvard University in 1917. This MIRROR OF GESTURE has inspired several danseuses and danseurs of the west. Gordon Craig, the great regisseur avidly looked for such a work in English for getting initiated into the ancient lore of the Āryan System of Dance. His letter to late lamented Dr. A. K. Coomaraswamy contains:

> "If there are any books of technical instruction tell them to me I pray you....You know how I reverence and love

6. Dr. M. Gosh has critically edited the samskṛt text with an English Translation.

7. (i) There are three publications in Telugu script, first, second and third editions, with tātparya in Telugu.

(ii) There is another English Translation by Dr. A. K. Coomarswamy and Duggirala Gopalakrishniah.

with all my best the miracles of your land (India), but I dread for my men (English or Westerner) lest they go blind suddenly attempting to see God's face, you know well what I mean, I think. So I want to cautiously open this precious and dangerous (only to us queer folk) book of technical instruction...."

This English Translation has missed a tiny point, due to the equivocal connotation of a word—SUMATI. It may ostensibly mean, a wise man. In the English translation it is taken in this sense as an attribute to Lord Indra. At the commencement of the work (MIRROR OF GESTURE) Indra went to Nandi to pray for instruction in nāṭya. Nandi consented to re-narrate his BHARATĀRṆAVA, a great work of four thousand verses to Indra, the suppliant. But the Lord of the celestials prayed for a concise form of instruction. Thereupon Nandi gave it in the form of the MIRROR OF GESTURE. The original contains these ślokas in Telugu script.

Indra said:

> (O Nandikeśvara) Under your grace a theatre was built, the actor, thy servant, belonging to that theatre has now come to you as a suppliant.[8]

In the English translation ' tvadīya nartaka ' was understood to apply to Indra himself, who went to Nandi as a humble suppliant. (In such contexts third person singular is used out of modesty and humility). Even in the Telugu Edition which contains the above śloka, tātparya avers similarly. Indra prayed for initiation into the study of Bharatārṇava expounded by Nandi. To this Nandi replied.

> " I shall impart to you the work of four thousand verses called bharatārṇava, please listen with attention."[9]

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8. tvadīya kṛpayā pūrvam nāṭya śālāmalamkṛtām /
   tvadīya nartakah soyam tvat kṛpamabhivānchati / / (A.D. Telugu V. 4)

9. catussahasra sankhyāt granthaisca paripūritam /
   bharatārṇava śāstrantu sumate sruṇu sādaram / / (A.D. Telugu V. 7)
   vadāmi sumate deva samkṣipya bharatārṇavam /
   darpaṇākhyamidam sūkṣmaṁavadharaya sādaram / (A. D. Telugu V. 9)

This has been translated into English in MIRROR OF GESTURE thus:

> " Hear then with attention the Bharatārṇava lore complete in four thousand "

The word sumati has been taken to mean an address in the nominative case to Indra. To this Indra asked for instruction in a concise form of Bharatārṇava—a work complete in four thousand verses.

To this Nandi said: (English Translation from Mirror of Gesture):

> " I reveal accordingly an abridgement of the Bharatārṇava. Receive this simple ' Mirror ' attentively."

This English Translation meant for the term Sumate, Deva as O wise of heart and Deva.

So Nandi undertook to initiate Sumati into the study of Bhāratarṇava, not into its elaborate details but into its reflected conciseness. Thenceforth, the work is known as " Darpana " Mirror, and later as Abhinaya Darpana, Mirror of Gesture.

A plausible meaning of the word " Sumati " is suggested. Indra in order to rival the performances of Naṭaśekhara of the Daitya hordes, took one of his own actors, named Sumati, (also son of Bharata Muni, (see Monier Williams Dict.) to secure for him instruction from Nandi in this Nāṭya Art.

Is one Sumati, the name of a separate personality that sought to become the acolyte under Nandi, at the instance of the Lord of the Celestials? Yes.

The scholarly Editor of A.D. has examined a MS entitled Bharatārṇava, which was No. 42 of the Appendix Collection (1916-1918) of the Government of India which was later deposited with the Bhandarkar Oriental Research Institute, Poona. No doubt this Bh.A. is not a complete one with four thousand granthas, but it did contain some slokas found in the Mirror of Gesture and its original.

That Sumati is a separate person is strengthened when the publication of the Tanjāvuru Library appeared, entitled Bharatārṇava attributed to Nandi, is examined. (See Bharatārṇava of Nandikesvara 1957 sponsored by Sangeet Nātak Akādemi, Delhi). See Bh.A. Int. P. vi.

The discourse in Bharatārṇava is the teaching of Nandikeśvara to Sumati, the ardent student. The work bears a sub-title Sumati Bodhaka, Instruction secured by Sumati. So Abhinaya Darpana is a concise form of Bharatārṇava; the putative author is Nandikeśvara.

NANDIKEŚVARA'S BHARATĀRṆAVA

This is a very important compilation and the text has been well edited with English notes and tātparya in Tamil by the Sarasvati Mahal Library, Tanjavuru in 1957. The presentation of the subject matter is in the 'Purāṇic' style of Question by the pupil and Answer by the mentor. Here the disciple is Sumati. While delineating the subject, Nandi quotes several previous authors and works. This gives the reader an impression that the science has a tradition, development and sanctity. The exposition is in simple Samskrit and the topics seem to be a compilation. The previous authors mentioned in Bharatārṇava are Yāgnavalkya, Bṛhaspati, Pārvati and Guheśa. It is also evident that Sumati had previous training under his Lord Indra and that he came to Nandi for advanced studies in this science of Nāṭya. It is not only the reference to the authors but there are references to several works of those Acāryas. Yāgnavalkya wrote Bharatārṇava Lakṣana, Pārvati, Bharatacandrika, Guheśa Bharata Lakṣana and Bṛhaspati's additional descriptions of handposes are given. Even the published Bharatārṇava does not contain four thousand verses as vouchsafed by Nandikeśvara. But the division of the topics contained in the present available publication is a superior guide to choreographers and dancers. Chapters I to VI, and VI and X deal with single handposes, double handposes, Nṛtta hastas, Bṛhaspati's additional uses for some of the handposes, the harmonious blending of the handposes with the standing attitudes, and finally in the tenth chapter multi and variegated uses for the handposes are given. In the fourth chapter after dealing with the additional uses of Hastas according to

Bṛhaspati, actions of head, eyes, looks and feet are enumerated. Ch. V entirely deals with the standing poses. Ch. VII gives a list of 112 Tālas though the title mentions about 108 only. Angahāras, not mentioned in Bharata Nāṭya Śāstra are given. These descriptions seem to be registered as per the regional patterns. Only twenty four are mentioned. Ch. XI and XII deal with a topic sṛnga nṛtya and its secret and vital implications. Ch. VIII deals with the two types of Cāris, on the ground and above the ground. Similarly Ch. XIII deals with lāsya, wherein some deśi types are mentioned. Ch. XIV describes in detail the stampings during dance movements which always align with the musical beats of time markings. These are known as aḍavus. They are known as cārana and its guide is also known by that name and the great Jaya Deva styled himself as carana-cāraṇa-cakravarti. In this chapter are described the regional varieties of deśi-ballets, like Peruṇi, Prenkhaṇi, Kunḍali, Danḍika and Kalasa. The living patterns as presented in the applied form are indited to give the ART a perpetuity. The last chapter and the appendix contain several practically useful descriptions, like Puṣpānjali, attitudes to represent the pantheon of Gods and Godesses and special uses for Mudras. In Ch. X under section 20, descriptions are given to represent in gestural poses, parts of speech like Active and Passive voices, prepositions, certain verbal roots, numbers, the verb Kṛ and other grammatical forms. This is very useful for choreography, when abhinaya is to be notated for the communication of a given song in gestures. Bharatārṇava is a very important work for the dance practioners.

CHOREOGRAPHY

No dance performance can be ventured without previously designing in detail the whole scheme of gestural representation. It is a composition of the song and dance attitudes attuned to time beats and music. All this theoretical and theatrical designing is—choreography. It also includes scenic background and costuming. Even the arrangement of the stage properties is not left out. This is Abhinaya-lekhana. The scenario, costuming and lighting are complementary features. Indian regiesseurs, who are experts in all branches of stagecraft are the ācāryas that train the dancers and guide them at every step and also guide every step of the performance.

The famous regisseur was JAYA DEVA, the great poet that gave to the world the grand musical epic poem Gītagovinda. He styled himself as Padmāvatī-caraṇa-cārana-cakravarti. He remained the king of kings, who directed the dancing feet of the danseuse Padmāvati. Mystical and devotional connotation is also given to this choral line of the songs which are eight lined compositions, Aṣṭapadis. Sri Padmāvatī is the Mother Goddess and the worship to HER was offered by the songs of Jaya Deva and the dance attitudes of Padmāvatī, his fiance. An illustration of the choreography is excerpted from the book published by the Sarasvati Mahal Library, Tanjavuru (1st Edn. 1950 and 2nd Edn. 1963). Unfortunately this remains an anonymous work dealing with only sixteen of the songs in full, the seventeenth ending abruptly. Herein one finds how Abhinaya annotation (Abhinaya-lekhana) was being done for equipping the dancer. This is a song in praise of Viṣṇu (Lord Kṛṣṇa) who appeared in several previous cycles in theophanic advents. The first of such ' advent ' known as ' Avatāra ' is of the Mighty Fish.

The chorus lines of the song are:

Pralaya payodhi jaledhṛtavnasi vedam vihita vahitra caritramakhedam /

Kesava dhṛta mīna śarīra jaya jagadīsa hare / /

Edwin Arnold put it thuswise in English Verse. (Taken from Jaico Publications):

" O thou had'st the blessed VEDA dry
When all things else beneath the floods were hurled;
Strong FISH GOD, ARK OF MEN ! Jai Hare
Hail Keshav, hail thou Master of all the World."

In dance progression, the text of the song is entuned to a melody (rāga) well attuned to the beats of time. The dancer may sing, but generally the text is vocally rendered by musicians. The dancer begins to convey the purport of the words of the text in their written sequence by gestures. In the Tanjavuru Text of Gītagovinda (with Abhinaya) the following gestures are indicated:

Pralaya .. (In) deluge	One hand in Patāka is clapped over another patāka and raised overhead onwards to the sky.
payodhi jale .. (of) ocean waters ..	The hands are crossed (svastika) and lowered down while shaking them and then lifted up in patāka.
dhrtavānasi .. thou carried	The hand in fist (Muṣṭi) is lowered and then moved upward to show lifting up.
vedam .. The Wisdom Containers	The hands are stretched to the front.
vihita .. (in the) act of lifting	Slowly the hands in Patāka are lowered down and moved upwards.
vahitra .. you lifted and carried	The hands are slightly shaken keeping the palm in bud-blossoming fashion—puṣpa-puṭa.
caritam .. in a classic manner	The hand in Patāka is raised above fully stretched out.
akhedam .. lightly	The hand in Patāka is placed at the chest and shown again in bud fashion-mukula.
Kesava .. thou, a combined manifestation of the Creator (Brahma), and the Destroyer (Siva)	Pass the hands over the head.
dhṛta .. steady	The hands in fist position (Muṣṭi) are waved round.
mīna śarīra .. in the manifestation of a Fish	Hold the palms in the fashion of an alligator (Makara).

jaya victory	.. The hands raised over the head.
jagadīsa Lord of the Worlds	.. The hands in Anjali pose are placed at the forehead.
hare O Hari	.. Move in the gait of vaiṣṇava Sthānaka placement.

Here when God's name is uttered, utmost reverence is conveyed by raising both the hands in humility and devotion and stationing them at the forehead. The attitude for this word 'jagadīsa' in this context is only to convey worshipful obeisance, but not to communicate the etymological meaning, Lord of the manifest world.

Thus for all the sixteen songs of Jaya Deva 'abhinaya' notes are recorded. The book seems to be the choreographic notes of a nāṭya ācārya.

A DANCE CONCERT

The following excerpt in verse is from a classic in balladry of the Telugus. The ballad, a folklore song is titled "palnāḍu vīra carita" (Chronicle of the heroes of Palnād).

An internecine war took place in the early decades of the 13th Century just on the southern banks of river Kṛṣṇa in the Andhra Country. The heroes, the memories of them, and their martial qualities live in the hearts of the posterity. The subject of that war was the motif for the composition of a ballad poem. The poem was written by the great poet SRĪNĀTHA and two others.

In this narration is sandwiched a description of a Dance Concert[10] in seventy two lines. The following features are gathered, which mostly accord with the text published in this book.

10. The Text in Roman Script.
vintagā gāyakul vīṇela būni (i)
tantrulu bigiinci taga sruti cesi,
sariga melana maina sapta svaramulu,

arohanāvarohaṇa bhèdamulanu,
bahu rāga samsphūrti paṭṭuga cesi
sancāri samasthāyi sarasa bhāvamula
mrdutara sābdhārtha milita mainaṭṭi
ghanatarālamkāra gati paramparalu
murchanal modalaina mukhya dharmamulu
jantragātrambula janṭa kāvinci
enḍina mrākulu igirincinaṭlu
pāḍiri tama tama prauḍhi mīraga
celagi nāṭaka janul ceri johāru
gāvinci nilacina kāma bhūvibhudu
navvucu selavicce nāṭyambu ceya
vara mṛdangamulessa vāyincu meṭi
kuḍibhāgamanduna kudurugā nilace
tala managyunḍu taga neḍama disanu
nilace nutsāhambu nemmadi ninḍa
mukha vīṇa vāyincu mukhyu ḍokanḍu
rāga jālamu bāḍu ramanu liddarunu
nindu veḍuka toḍa nilaciri venuka
kanjalocana yanu ghanamaina pātra
madanu paṭṭapu danti manjula vāni
bharataśāstrocita prāṇamul pāḍiyu
galigina yakkānta kāntu bāṇambu
vale vacci sabhavāru varninci cūḍa
nilaci nāṭyamunaku nerpari yaina
veṭra pāniki taga vinayambu cūpi
ataḍosangina gajjalati bhakti tōḍa
pādaṁula gaṭṭuka panca vanniyala
kāse gaṭṭiga gaṭṭi kaḍujavambamara
maddela tālambu madhya nilucunḍi
ŏra cūpula prabhu noyyana cūci
sama pāda yutamaina sthānaka sthitini
akhila devatalaku alarula toda
puspānjali yosangi pūni nāṭyambu
avenuka samakaṭṭi nativalu pāḍu
sangīta nādambu sabha yella kramma
kaimudi katnamul kanupimpa cesi
velayanga tommidi vidhamulainaṭṭi
bhu cāri nāṭyambu ponduga salpi
padaharu vidhamula paragina yaṭṭi
ākāsa cāriyu namaranga nāḍi
angaharakhya ce namaru nāṭyambu 45
viditamau tommidi vidhamula nāḍi

1. The orchestral prelude		lines	1 to 12
2. The entry of the Players	..	line	13
3. The King presided	.. ..	lines	14, 15
4. The time-beat keepers	..	lines	16 to 22
5. The entry of the danseuse Kanja-locana	.. ..	lines	23 to 40
6. Gesture actions: Angābhinaya, Nṛtta, Angahāra, gait and Bhramara	..	lines	41 to 50
7. Regional varieties of ballet, nṛtya, nāṭikas, pravṛtta	.. ..	lines	51, 52
8. Tānḍava	.. ..	lines	53, 54

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gati cari bhedamul ganupaḍu naṭlu
bhramaṇa samyuta dīpti paṭima mīranga
pāni bhedambulu pāda bhedamulu nu
sthānaka sancaya samyoga mamara
peraṇi, deśini, prenkhana suddha
danḍika kunḍali tagu bāhu cāri
sapta tānḍavamulu saravi prakaṭimpa
sabhavāralāscharya samyuktulairi
taruvāta niru mela tagu celulamara
samyukta samyutā samyuta hasta
nānārtha karamulu nāṭya hastamulu
siramunu, cūpulu, cekkiḷḷu bomalu
dantoṣṭa kanṭhamul taga cubukambu
mukhamunu vakṣambu modaluga nenna
angambu lāru upangambu lāru
pratyangasamudayambārunu kūḍa
enimidi padiyagu nesaga namgambu
lamaranganabhinayambāscaryamuganu
macerla cennuni mahimambu telupu
āndhra samskṛtabhāṣalamaru gītamula
bhāvambu lessaga prakaṭana ceya
cūci rambhādulu codyambu nondi
sirasulu vanciyu siggunu cendi-
rappuḍu bhumisuḍādaram boppa
vastra bhuṣaṇamulu vārala kicci
bhaṭṭunu rammani pampince nanta.

9. Handposes, Hasta-abhinaya ..		lines	55 to 57
10. Other actions: Head etc. ..		lines	58 to 63
11. Vācika abhinaya: singing of paeans to the Deity Cennakesava ..		lines	64 to 67
12. The accomplishment: Siddhi attained; poetically it is described that even the celestials felt humiliated		lines	67 to 69
13. The King is pleased		line	70
14. The Awards		lines	71 and 72

The text is in Telugu which is translated into English and the text is given in Roman and Telugu Scripts in the Footnote and the appendix respectively:

" Harp-players held the vīṇas
The strings were tuned up for the concert singing,
They were pitched for the staff notations.
Ready for the crescendo and decrescendo,
For playing the several melodies and tunes,
Soft orchestral sounds were harmonised,
To exhibit feelings and emotions.
Tuned were all the instruments, to follow up the singer's voice,
Which could even blossom the branches, drought-ridden.
Musicians sang surpassingly in manner expert,
The Players entered making obeisance,
To the king, Lord Kāma,
Who waved smilingly to commence the show,
The drummer, expert he was,
Took his place to the right of the stage,
To the left moved the player keeping time-beats.
Then stood there, pleasingly, the player of Mukha-vīṇa.
Two accompanying songstresses stood there at the rear;
And this was, thus a wholesome sight.

Kanjalocana, the prima donna entered as the Queen of Cupid, majestically,

She had a sweet voice, expert in Bharata's Science,

(She) Pierced herself on to the stage like an arrow shot,

And stood before the eager audience,

She approached the Master, who had a cane in hand—mark of authority.

Took the anklet-bells from him.

She wore them tight and comfortably at the ankles,

Dressed she was in colourful costume, in her blossomy youth.

Timing tuned to the beat of the drum,

She shyly glanced at the Lord presiding—sabhāpati.

She stood in Sama pada sthānaka (firm foot placement),

She prayed to the Gods and with flowers offered obeisance.

Then the chorus girls sang from behind.

The auditorium was filled with Music agalore.

The troupe offered obeisance to the elite and the august audience,

Then commenced the Movements nine of the Bhū-cāri (ground moves).

Then followed the sixteen Ākāsa cāris (moves above ground),

In succession, the dance sequences, angahāras were played covering several gaits in a variety.

Bhramara rounds were pirouetted brightly,

Attitudes in cadences of hands and feet flowed out.

Dance varieties of peraṇi, deśi, prenkhana, Suddha daṇḍaka and kuṇḍalini were played,

The seven species of vigorous Tāṇḍava were exhibited to the amazement and surprise of the onlookers of the assembly.

Two danseuses were stationed on either side;

She posed the patterned single and double hands, communicating a variety of meanings, combined with the actions of the head, glances, cheeks, eyebrows, teeth, neck, chin, face and the chest.

Six actions of the limbs, six of the sub-limbs and other subsidiary limbs were cogently practised to heighten the excellence of the dance play.

All this in praise of the presiding Deity Cennakeśava of Mā-cerla.

The paeans extolling the Graces of the Lord,

Composed in Telugu and Samskṛt, were sung and danced to rouse envy in the hearts of the Celestial Danseuses, Rambha and others,

Who felt humiliated and hung down their heads in shame.

The Lord and King felt over-joyed.

The personnel of the troupe were awarded presents, good clothing and precious ornaments.

(The king passed on to other engagements of the day).

Śrinātha, the great poet in his scholarly work kasikhanḍha described the talented performance of hetaera Karpūratilaka. The dance forms that were in vogue in his time were mentioned. (p. 373). Further at p. 229, he described the Cosmic Dance Concert of Lord Śiva.

In Telugu, several poets, rather Men of Letters were scholars in different branches of study. During the periods of Royal Patronage extended by Naik Kings of Tanjāvūru, —encouragement was given to writing in Telugu on the Science of Dance. Besides separate books on dance, several samskṛt books on that subject were rewritten with commentaries and copious notes in Telugu. Pālkuriki Somanātha, the great śaivaite devotee and writer has included in his lofty work PANDIṬĀRĀḌHYACARITRA, a description of the prevailing dance patterns, probably that were in vogue during his time. The knowledge about dance seems to be in the repertoire of the great literary learning of the writers.

BHARATASĀRAM

In 1955 Sri Lanka Suryanārāyana Śāstry has published from Tenali (Guntur District) a book entitled Bharata Sāramu, attributed to one Candrasekhara. The whole text is in Telugu script and Sri Śāstry has given his own tātparya in Telugu. He says in his preface that the first chapter entitled ' pūrva-ranga-prakaraṇa ' and the last

called, 'sthānakalakṣaṇa' were missing and that he was behested by his nāṭyācārya Siddabattuni Vīrarāghavaiah to complete those missing chapters, by compiling texts from other extant works. Curiously Sri Śāstry has not given any information regarding the putative author, Candraśekhara. No colophon of any chapter of the original Samskṛt Text is given. Further the original chapters on Hasta, handposes, contain the usual descriptions and uses. Further a reference is made to a Telugu work named Bharatasārasangrahamu by Cillakūri Divākara Kavi. Sri Śāstry presumed that this Telugu work is a translation of Chandrasekhara's work. Divākara Kavi's book was published in 1956 by Government Oriental MSS Library, Madras. This Divākara frankly mentions about his sources which he numbers as sixteen but gives a list of ten only *viz.*, Kohala, Nandikesvara Vāyunandana, Nārada, Phalguna, Sukra, Yajñyavalkya, Guru, Bharata Ācarya and the work Sangīta-Ratnākara. Candrasekhara's Bharatasāram is not mentioned in this printed book of Divākara Kavi. In Bharatasāra Sangrahamu, Divākara Kavi gives succinctly several definitions and descriptions in simple Telugu verses. From these one can guess the profound knowledge he had of several previous works. He gives a list of the deśi patterns of dance plays. The need for a work on this science in Telugu, must have been catered to, to satisfy a demand of the artistes of the 16th and 17th centuries. This book is dedicated to Lord Viṣnu.

Abhinaya Darpaṇamu by Mātrubhutesvara is another work in Telugu dealing with nāṭya. It was published in 1951 by the Government Oriental MSS Library, Madras. He was the disciple of one Yajñyavalkya. Evidently some nāṭya work was fathered on a Yajñyavalkya and the same has been referred to in Nandikesvara's Bharatārṇava and Divākara's Bharatasārasamgraha. This work is not a translation of Nandi's famous work of the same name. But many of the Telugu verses contained herein bear close resemblance to the descriptive slokas of Bharatārṇava. Besides the classification of handposes into single, double and nṛtta hastas, some specific palmposes are prescribed to denote certain concepts. Even these are called generally hastas. For clear understanding these can be called Specific Handposes. A need for a treatise on this subject must have necessitated the compilation of a work on nāṭya in Telugu.

In the Tanjāvūru, Sarasvati Mahal Library MS. No. 11537 relates to a work in Telugu with the title of Abhinaya darpaṇa. The author is Darbha Kavigiri who bore the title VICITRA RĀYA VATAMSA. Khanḍoji, a scion of the Mahārāṣṭra kings of Tanjāvūru encouraged his court poet Vicitrarāyavatamsa, to write a treatise on nāṭya, entitled Abhinayadarpaṇa. The poet undertook it. The book is still in MS stage. It was written in Telugu. This poet was the younger brother of Girirāja Kavi, the maternal grandfather of the Great saint musician Sadguru Sri Tyāgarāja Swāmi. His treatment of the subject is unique and innovative.

This MS of Abhinayadarpaṇa in Telugu was composed at the royal behest of Khanḍoji and was also dedicated to him. It begins rather romantically; the first verse, a paean in honour of Lord Viṣṇu, praying for the well-being of the patron of the work Khanḍoji.

The third verse contains an idea taken from Bhānu Misra's Rasamanjari. In accordance with the royal request Kavigiri went ahead with the work. The work is divided into three Bimbas. The last one is not colophoned. The first begins with the description of the joy of the Ancient Original Spouses, Śiva and Pārvati, at seeing the landscape; they being stationed over the ravines of the Kailāsa Mountain Ranges. The simple question of UMA is, what is the most vital ingredient of nāṭya. The Lord's answer is that it is abhinaya that—vitalises and pervades the whole sphere of nāṭya. Then rolls on the narration of the topics of handposes. The first Bimba ends with the narration of the single palmposes.

The second Bimba contains the double handposes and the definitions of both the patterns. The third Bimba begins with a list of topics which have to be represented through the medium of handposes. The list begins with the names of Gods and Goddesses. One hundred and twenty topics have been enumerated. Later the handpose for each of the concepts is prescribed. This can be said to be an innovative feature, seldom adverted to by writers on nāṭya. A similar pattern of presentation of the topics is adverted to by Rāya Rāghava in his Hastaratnāvali, a single MS available in the Bodleian Library.[11]

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11. Wilson Collection No. 234.

Such a treatment is an aid to the practitioners of this applied Science. Regisseurs of dance concerts may find such a presentation useful for Choreography. The Library authorities of Tanjāvūru Sarasvati Mahal are likely to publish the Telugu work of Kavi Giri in the near future.

Catura Dāmodara, son of Laksmidhara (probably the commentator of JayaDeva's Gita Govinda) and the Court Poet of Tirumalarāyā (1570-1573) of the post Tallikota Vijayanagara Dynasty, was related to Kallinātha, a commentator of Śārṅgadeva's work. Dāmodara (1605-1627) was a native of Cherukur, Guntur District. He rose up to eminence as an all-round scholar. His confidence in his intellectual acquisition stirred him on to visit the court of the Moghul Emperor Jehangir. The Moghul Emperor bestowed on this Andhra Scholar the title of Catura. Dāmodara and his father were scholars in the study of nāṭya Science. Both were authors of works on nāṭya. The son Dāmodara wrote Sangītadarpaṇa and the same was published by the Sarasvati Mahal Library authorities in 1952. Before this publication, an English Translation of this text was pubished in Paris (1930) with notes and introduction. The translation was made by Arnold A Baker. This seems to be a rare book now. The publishers of the Text in 1952 did not make mention of the previously published English Translation.

Sangītadarpaṇa earmarks the last chapter for nāṭya. In the preliminary verses, he gives a list of various desi types of dances. This treatment conveys to the reader the knowledge, the writer had, of these regional patterns of dances, that were in vogue during his times. Moreover he draws many features from Śārṅgadeva's monumental work. (S.R.).

Verse 38 is a praise of the Goddess Bhavani.

O, the sacred spouse of Lord Siva, Bhavani, thou art pleased with the Science of Music and Dance, may you bestow on us GRACE.[12]

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12. Sangītadarpana, Ch. VII, V. 38, page 187.
" bhavatām bhūtaye bhūyadbhavāni bhava vallabha /
angikṛta susamgita bhangi mudita mānasa / / "

How a dancer should represent the text of this verse, which is being sung, in presentable forms of limb attitudes is described in a prescriptive manner. The text and the attitude prescription is given hereunder:

bhavatām	..	hold the handpose of Patāka in front,
bhūtaye	..	handpose of Alapallava is placed above the head,
bhūyāt	..	lift up the handpose in Patāka and lower it with palm downwards,
bhavāni	..	place the double handpose in Anjali over the head.
bhava	..	the handpose of Suci is placed at the head,
vallabha	..	the handpose of Catura is placed near the region of the heart.
angikṛta	..	hold the double handpose in Kāpota and place it near the face,
su samgata	..	the handpose of Hamsāsya is raised towards the face,
bhangi	..	the handpose of Tripatāka is moved in front, shaking all the while,
mudita	..	handpose of Alapallava.
mānasa	..	the handpose of Samdamsa is placed near the region of the heart and Vyāvṛtta and Parivṛtta are performed, *i.e.*, closing in and opening out.

Thus Dāmodara who is aware of the applied form of this science gives choreographic notes in his work. His thesis is a guidance and hand-book to the dancers, a preceptorial handout.

He lists out the TEN vital features of dance, nāṭya. Javatvam (agility), sthirata (stability), Rekha (robustness in contours), Bhramaṇa (pirouette in whirls), Dṛṣṭi (elegant and meaningful looks), (r)asrama (fatiguelessness), Prīti (sweet exposition), medhavaca (superb exposition), gīti (melodious singing), pātra (apposite role),—prāṇā daśā smṛtāh.

In a sub-chapter entitled " Sapta Gatis " (Atha sapta Gathyah) seven gaited movements are described. They are interesting, as such movements do yield grace and grandeur. They are:

(i) bhānavi	..	we do not see the sun actually moving, but he does rise, pass over the meridian and sink into the western horizon even though all this is an optical illusion. So too the actress moves on the stage, but the movement is not perceptible. Apparently she stands still, but she moves.
(ii) mynavi	..	In a limited space of a well, a fish restlessly and ceaselessly swims about. So too the dancer on the stage.
(iii) gaja līla	..	Dignified elephantine gait.
(iv) turangāni		Majestic moves of the horse. The speed is such that overtakes the time taken to reply to a question.
(v) hamsi	..	The tripping gait of a swan, (cygninae).
(vi) mṛgi	..	Affrighted gait of a deer.
(vii) khanjarita	..	mota cillidae; Wagtail genus seiurus. a bird with a tender body with a long narrow tail which is habitually wagged up and down. Gait simulating the above movement. In Telugu this bird is known as kāṭuka piṭṭa.

The above gaits, when made in apposite contexts by dancers do impress gaiety, grace, grandeur and gleefulness on the dance movement.

This book curiously mentions about jakkini, a dance pattern performed by yavanas, accompanied by singing in their language and also in pārasīka.

Dāmodara has proved by his descriptions of several varieties of regional dance forms, that these can be defined through the Bharata Nāṭya Śāstra terminology. The Indian classification of Angābhinaya coupled with a variety of time-beats attuned to melodies, is so universal and comprehensively dealt with, that any dance form can be categorised to fit into these descriptions. Sangītadarpaṇa of Dāmodara is a tiny but important work on song and dance containing variegated descriptions. His knowledge is profound and his narration has a historic value when the evolution of dance and dance forms are considered.

SRI SAMGĪTA DĀMODARA AND SRI HASTA MUKTĀVALI:

The wise have declared nṛtya, as those graceful cadences of attitudes of the several limbs which are attuned to time beats and music and which are catered to the tasteful needs of a region.[13]

Śubhankara, the author of the twin works of Sri Hastamuktāvali and Sri Samgītamuktāvali alias Sri Samgītadāmodara gives the above definition of Nṛtya. Śubhankara, belonging to the Lahaḍi family of Bengal, is well versed in the literature of Nāṭya. His earlier work is Sri Hastamuktāvali, a treatise exclusively dealing with handposes, single and double. His definitions are in the main identical with those given in the classic texts. The uses of these handposes are copiously given showing that the communication of subjects and concepts through hand attitudes, has grown from the time of Bharata Nāṭya Śāstra. His date is wildly fixed up to be between 14th Century A.D. to 16th Century A.D. Sri Hastamuktāvali has been collected and published with illustrations in the Music Academy Journal 1955,

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13. desirucya pratīto yastāla mānarasāsrayah /
savilaso'nga vikṣepo nṛtya mityucyate budhaiah / /

(Madras) with a scholarly introduction by Dr. Maheswar Neog of Gauhati University. The same was published in instalments in that reputed Journal run under the scholarly and able guidance of Dr. V. Rāghavan of Madras.

Sri Samgītadāmodara is the other work of Śubhankara and it deals with samgīta cum Nāṭya cum Nāṭaka. Curiously the scholarly editors of Sri Samgītadāmodara do not refer to the above publication of Sri Hastamuktāvali. The editors of S.D. are Professors Gourīnātha Śāstri and Govinda Gopāl Mukhopādhyāya of the Samskṛt College, Calcutta (1960). Their introduction to the work is found deficient in so far as it missed a reference to the valuable introduction of Dr. Maheswar Neog, regarding Sri Hastamuktāvali. Śubhankara seems to be very punctilious to prefix reverentially ' SRI ' to the titles of his works. His ordinance is found in the early verses of Sri Hastamuktāvali.[14]

If any one omits by inadvertence to prefix Sri to the name of my work, presuming that it will make for prolixity, beware that Sri, the Goddess of Wealth will desert him because of the discourtesy shown by such deliberate omission.

Śubhankara attached such sanctity to his twin works dealing with Samgīta and Nāṭya. He had a son Dāmodara and the second work was so appellated to commemorate his son (whom probably Śubhankara survived).

Samgītadāmodara is compiled into five stabakas *i.e.*, five boquets. The later part of the fourth boquet deals with Nāṭya. Śubhankara's contribution is a compilation which takes an important place in the history of the writings on Nāṭya.

RĀYA RĀGHAVA'S HASTARATNĀVALI

Closely following the scheme of Sri Hastamuktāvali of Śubhankara, Sri Rāya Rāghava wrote a work, Hastaratnāvali. The work

14. ālasyād granthbāhulyāt sri sabdo yairnalik hyate /
sri sabdastāmstyaje devamaryādalanghanodya tān / /

is in MS form and awaits publication. A photostat copy obtained by the author, was found to be in Assamese-Bengali script. The text was deciphered with the assistance of a scholar friend Srimān N. Satakopan. A copy was made by the author transcribing the text into Telugu and Devanāgari scripts. The photostat copy secured from the Bodleian Library (H. H. Wilson's Collection) was handed over to the Music Academy, Madras through Dr. V. Rāghavan for safe preservation, and further work. The author's enquiries reveal that there is only a single MS of this work available at the Bodleian Library. The author's attention was drawn to this MS by Prof. Myles Dillon of the Dublin University. After giving the definitions of the handposes, Rāya Rāghava enumerates several subjects on the model of Amarakośa. Then he begins to equate the several patterned handposes to represent each of the subjects listed out by him. But the MS ends abruptly. This innovative treatment is helpful to choreographers. In the Telugu work Abhinayadarpaṇamu (MS) by Kavi Giri, a similar scheme of narration useful to the dance practitioners is followed (see ante).

AUMĀPATAM

Aumāpatam, is another samskṛt work, ostensibly by one Umāpati. But a dialectical scrutiny may reveal that the subject matter is covered by a dialogue between Uma and Her Lord Śiva. It is a Samgītanāṭya work. This work was published by Madras Government Oriental Series in 1957. This work ends with two excellent verses (i) vaguely suggesting a royal patron of the work and (ii) proclaiming the ultimate abstraction of sound and symbol.[15]

This verse eulogises the martial and valorous conquests and philanthropic deeds of a king who bore the title of Bhuvanaikavīra.

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15. ekāsvanga nikṛtta vairi rudhirairanyā tadīyānganā,
baṣpāsāra paraṁparābhiraparā satpātradānāmbhubhih /
ekameva bhagīratho bhuvi nadim gangā mavatitarat,
lokesminbhuvanaikavira bhavatā nadyascatasrah kṛtāh /
(Aumāpatam, page 76)

' O Bhuvanaikavīra ' King Bhagīratha brought only one celestial river (Ganga) down to the terrestrial regions, but you strove for three more, the blood of your foes flowed as a sanguinary river; the tears of the surviving widows of those enemies flowea as a river and thirdly the water let down by you while gifting away your wealth to donees flowed as a river.'

The other and the last verse in the book is a mnemonic one to enumerate the Cakras (plexus) in the human body wherein dwell the 'petals' and on which are inscribed the whole of the samskṛt alphabet, each letter with mystic purport and significance.

Adhra[16] is mūlādhāra with four petals and the letters are four va to sa, *i.e.* va, śa ṣa, and sa; Linga is svādhisthāna with six petals and the letters are ba, bha, ma, ya, ra, and la; nābhi is manipūraka, has ten petals and the letters are da, dha, na, ta, tha, ḍa, ḍha, ṇa, pa, and pha; hṛdaya is anāhata with twelve petals with the letters ka, kha, ga, gha, gñyā, ca, cha, ja, jha, ñi, ṭa, and ṭha; then is tālumula *i.e.* throat, kanṭah visuddha, with sixteen petals and the letters are a, ā, i, ī, u, ū, r, ṛ, l, ḷ, o. ai, o, ō, ou, am, aha; finally is lalāṭa *i.e.* the centre point between the eyebrow and above the nose, is āñgya cakra with two petals and the letters are ha, kṣa.

This well known verse is quoted at the end of the work to show the potentialities of mystic sublimation of the fundamental sounds and how they are manifested in music when rendered scientifically according to Yogic practice.

The previous verse mentions about a Bhuvanaikavīra which apparently is a title of a great king or an Emperor; but it is an oft repeated title of kings. This verse is a rough guide to fix the date of the work, the author and his royal patron. Further while giving a list of rāgas, melodies, the author mentions a rāga, revaguptakam.

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16. adhāre linganādau(i)hṛdaya sarasi jeṭalā(2)mule lalāṭe /
dvepatreṣoḍasāre dvidaṣadasadale dvādasārthe catuṣke /
vāsānte(3) phalamadhye(4)datha svarasahitesarasarge kṣāhan te /
madhye hamsahsusūkṣmam sakala dalayutam varṇa rūpam namāmi / /

O. C. Ganguly in his Rāgas and Rāginis mentions that the rāga revagupta was quoted by Nānyadeva (1097-1133) in his Sarasvatī-hṛdayālankāra as having been for the first time invented and created by one Sangrāma Gupta, a maestro. Since Aumāpatam quotes this rāga in particular, it indicates that this work must have been composed during the 11th Century or thereafter.

Aumāpatam narrates the gestures in a new manner and gives practical suggestions for the presentation of gestures, which are aids for the aesthetic elevation of a performance.

BALARĀMA BHARATA AND THE BIRTH OF KATHAKALI

Balarāma, the King of Trāvancore (1724-1798) is also known as Kārtika Tiruṇāl. He had ample opportunities to gain and acquire knowledge about nāṭya. He developed very great interest for it. He approached it from a practical point of view. He indited all his wisdom in a book and named it Balarāma Bharata, wherein he dealt copiously about Angābhinaya, when narrating the viṇiyogas, uses of the handposes. He gave an elaborate treatment of the same. Though his work belonged to the 18th Century he did not mention about the Kathakali form of the dance. His work always remains a good text book of utmost importance. The same marks a penultimate stage of writing in a classic manner such descriptive works on nāṭya. 20th Century did not produce such a work, except some by foreigners and others who have taken to the applied form of the Art.

Kathakali of the Bhārgavakṣetra (Kerala) remains a famous artform of Nāṭya. Its origin is very interesting. Koṭṭarakkāra Tampura, a prince, patronised and perfected the art of Ramanāṭṭam, a repertoire of dance plays circled round the stories of the Epic Rāmāyaṇa. The neighbouring Prince of Zamorin, who was responsible for the presentation of Kṛṣṇāṭṭam sent an insulting reply to Rajah Koṭṭarakkara, when the later requisitioned for a troupe. Then the misunderstanding intensified. Rāmanāṭṭam developed the Kathakali to perfection. This was in the 17th Century A.D. The chief ingredients of Kathakali are the make up and Abhinaya. The make-up—āhārya—is elaborate, in colouring, dressing, costuming and

wearing crowns. A transcending stature is suggested by the character. The role assumes a loftier mien and suggests something of ethereal existence. The colours are communicative of the mood, sentiment and the general nature of the character. Next is the Angābhinaya. This is the metier of the Kathakali dancer. Details, subtleties, verve in representation and superb movements mark the profundity of the artform. Every slight change in action, be it a wink of the eyelash, a vibration of the cheek bone, a move of the finger, a whirl of the body and a jump of the limbs, indicates a gamut of meaning. Angābhinaya—from the daintiest and subtlest moves of the facial expression to the vigorous and violent whirls of the body, convey the finest as well as the most ferocious of feelings and emotions. Its elaboration is the *forté* of the Kathakali dancer. To aid the above two features, the song rendered in the background, completes and crowns the art-performance. We see an epic in action. And all these are the developments of the canonical descriptions contained in Bharata Nāṭya Śāstra superbly rendered with an innovative distinction. The first impression one gets on seeing a Kathakali performance is a blast of attitudes, a typhoon of movements and a whirlwind of bodily jumps. But to the well informed this multiplicity of complex actions does convey emotions, subtle human feelings, and a vista of epic contents. Hasta Lakṣaṇa Dīpika is the text followed by Kathakali dancers for the palmposes.

A HISTORIC INCIDENT

How a dance concert could include in its performance a topical incident and by producing it, achieve a political revolution and a social reform is inferred from a kaifiiat (Local Records No. 56 ff. 66) known as Mācupalli Kaifiat. The incident happened during the reign of Vīra Narasimharāya of Vijayanagar. A Kūcipūḍi Dance troupe in their itinerary visited once Sidhout, which was then under a tyrannical rule of an inhuman type, known to History as Sambeta Guruva Rāju. For collecting the taxes he levied, he arrested the family ladies of the defaulters and brought them to his court. He cruelly ordered that pincers be applied to the breasts of the un-fortunate ladies. Under such inhuman, sadistic and acrimonious treatment, people suffered. Coercion to collect taxes took

this hideous form. The Kūcipūdi troupe took the cue from such real incidents of life and prepared a dramatic dance interlude. When they visited Vidyānagara (Capital of the Vijayanagara Empire, Modern Hampi) they produced this dance piece before His Highness Vīra Narasimharāya. The Emperor got enraged and on the next day sent his military chief Peshkhan to subdue the Chief at Sidhout. Later Guruva Rāju was beheaded. Peace and safety were restored in that region.

In mythology too we have incidents wherein spies enter an alien kingdom in the guise of actors and accomplish the desired objects. We have the report of such an incident in Harivamsa, the sequel of the Mahābhārata Epic. Therein some romantic purpose was achieved by Pradyumna, son of Sri KṚṢṆA. Thus the production of plays, rather dances, was not only useful for its own sake in the pursuit of a cultural activity, an artform, but could be vehicled for accomplishing political and social purposes, of immense value. So also is the story of Rajah Kalingagangu and the Poet Vemulavāḍa Bhīma Kavi.

FROM THE TWO VERSIONS OF TELUGU MAHĀBHĀRATA

The Mahābhārata Epic narrates an incident, where the archer-hero Arjuna taught dancing to Uttara. The original mentions no details of the lessons, as to what he intended to teach and what he actually imparted to his princess-pupil. But in the two Telugu versions of the same work some details are given by the authors. Kavibrahma Tikkana when introducing Arjuna makes him say to the Royal Employer, King Virāṭa thus: (Vide Telugu Mahābhārata: Virāṭaparva):

> Having no other serious work to perform, I have since my childhood practised (to dance) dandalāsaka Gunḍalini, Prekkaṇa Peranambu. Further I have learnt to play the different musical instruments after tuning them to a beautiful and melodious pitch and also to sing several songs. I also know the different Rasas together with the Bhāvas

that attend on them. I know dancing comprised of the above features and factors.[17]

Moreover Arjuna assured the King that:

> I can initiate and teach all these disciplines and make an expert of a person even if that pupil is inept. I shall prove a good dance master for the princesses of the palace. O Lord of the earth[18] I can teach also the make up and costuming.

This speech includes certain deśi types of dance forms that were in vogue in the 13th Century A.D. We find them recorded in Jayasenāni's Nṛtyaratnāvali. Tikkana and Jayasenani were contemporaries. Jyayadesenani was in command of the Elephant hordes of Emperor Gañapati Deva and Poet Tikkana visited Gañapati's court as an ambassador of King Manumasiddhi of Nellore alias Vikrama Simhapuri. (In Vyāsa's Mahābhārata, Arjuna mentioned about his expertise in coiffeuring).

In the 16th Century Timmayya of Battepādu, Atmakūr Taluq, Nellore District, wrote in dvipada metre, the Mahābhārata. The same context is described thus;

Arjuna said[19]

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17. onḍu panulaku selavulekuniki cesi
yabhyasinciti śaisava mādi gāga
danḍalasaka vidhamuna gundaliyunu
prekkanamu terangunu peranambu
visruta vādyambulu mam
jusruti sambhavya gīta sugatulu sabda
vāsrayamulu dajjanya ra
sāśrayamulu naina yabhinayambu lerugudu /

18. inniteragula sramamu seyintu caturatā
vihīnamulaina patramula naina
nattu vojjanai melagudu nagalulandu
nūpuna naipathya vidhulaku nertu nadhipa.

19. From the Āndhra University Publication of the dvipada Bhāratha. Virāta-parva.

Oh, King I come to serve under you. I can teach to your princesses the art of dancing. My name is Bṛhannala and God willed that I should neither be a male nor a female. I am an expert in the dance playlets of Daṇḍa lāsaka, prenkhaṇa, Daṇḍatāla, Prekkaṇa, Gunḍali, and Peraṇi. I know the fortyfour hastas (Handposes). I can sing and attune music to the dance movements. I can guide the footsteps, to align with the tune in progress.

I can teach the presentation of ideas through the medium of gestures and attitudes. I am proficient in all the above branches of this Terpsichorean science. May I be serviceable to you?"

The remarkable feature in these two versions of the epic story and their passages is the mention of the deśi types of dance forms which were in vogue in the 13th and 16th Centuries A.D., the periods when the poets adapted the Samskṛt Mahābhārata Epic into Telugu.

Late lamented Mānavalli Rāmakrishna Kavi handed over several manuscripts, his notes and other papers to Srimān Archakam Udayagiri Srinivāsācāri of Tirupāti. The above dossier contained two works on Nāṭya—(i) Bharatārṇava by Vināyaka and (ii) Bharatārṇavasārasangraha, anonymous. The above were handed over to the

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ninnu veduka golici nṛpacandra yenu
ganniyalaku nāṭa garapa vaccitini
molice daivādhīnamuna bedi tanamu
danḍalāsakamunu daguprekkanambu,
danḍatalambunu, dagina prenkhanamu dagina jakkaniyu
gunḍaliniyu nerumgudu preraniyu naṭanato (nayiruvadi)
naruvadi nālugu hastamula batuvu
cupaga nortu prati tālamunaku
kela gītarthambu gīlinci yodalu.
Nalola gati (magu) giti nabhinayincedanu,
tanara padambula tāla niranayamu
ganugava bhāvambu (ganupattu) ganpimpa nertu
bhāvasrayambulu parikimpa nertu
bhāvinci nannelu bharata vidyalaku.

For the above excerpt in Telugu Script, see Appendix I.

author for study. Bharatārṇava, the familiar name for a work on Nāṭya (of Nandi's was dealt with in this essay ante) seems to have been composed by Vināyaka. The colophon reads:

iti bharatārṇave vināyaka prokta hastādi viśeṣa samāptaḥ.

But Vināyaka must either be the name of a mortal or a pseudonym chosen to demand sanctity to the work by invoking a God's name. (The author of Nṛtyaratnāvali is one Jayasenani, a real name, of the 13th Century A.D.) This name means Vināyaka, the first born of the Primeval God-parents, whose birth is anterior to Senāni, Kumāraswāmy. The work begins with the heading ' Gajjala Lakṣaṇmu, *i.e.* regarding the anklet bells. Next nine varieties of Head Actions and their uses are given. The eight Looks, their uses four actions of the Neck with their uses are narrated. Before beginning, the descriptions of the single and double handposes, this text gives the ten vital virtues of the hadposes. The handpose, hasta is defined as the combination of the thumb, pointer, middle, ring and little fingers in a variety of ways. These attitudes are known as hasta[20].

Ten movements of these poses are given. These are not the patterned poses, but these movements fix up a placement for the stylised and patterned poses that will be described later. Handposes are symbols. They convey ideas, things that could be perceived directly or inferred, the presentation aids to the direct understanding through the palm attitude shown. Then the handposes, their placements near to or near about one's own body, in a fixture, convey the different ideas intended to be shown in abhinaya. Then a list of fortyeight single handposes with their various uses are narrated. Sixtynine double handposes with their uses are described. All the headings of topics given are in Telugu. Further fortyseven handposes to convey different specific ideas are prescribed. Then eight hand poses for sātvika bhāvas are given. The thirty three vyabhicāri bhāvas are equated to different combinations of the single or double handposes.

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20. angusta tarjani madhyamanāmika kaniṣṭikā /
yetadanjali samyogo hasta ityabhidhiyate / /

Under the heading 'atha rasanirūpyante' 'rasas' and their presentation through handposes are given. Herein a note in Telugu is added indicating that the reader may also refer to Singabhūpālīya and Rasamanjari. Singabhūpālīya is a book known as Rasārṇava-sudhākara by the King Singabhūpāla. This work deals with Nāṭaka proper and other allied subjects. The same author Singabhūpāla wrote a commentary, Sudhākara, to the great work Sangīta Ratnā kara of Śarṅgadeva. This commentary may also be called Singa bhūpālīya? Rasamanjari is a work by Bhānumiśra. This deals with the different states of the Nāyikas and Nāyakas.

In addition to the above, another set of handposes is prescribed for the thirty three sāncāri Bhāvas. These are different. While giving the suitable handposes, some poses of other limbs are also given.

Some specific handposes are given to indicate a variety of subjects. This accords with the usual manner of narration in most of the text books on Naṭya. In the end is added as an annexure, another set of handposes to signify the Sancāri Bhāvas. This section is titled as granthāntara bhedah.

Thus in this manuscript we have curiously three sets of descriptions of handposes prescribed for the thirtythree Sancāri Bhāvas. All the contents of this Bharatārṇava are very useful. They are of a specialised nature.

The other work (MS) Bharatārṇava Sārasangraha is a small work of 133 granthas. Its ending is abrupt. There are no colophons. The varieties of Nṛtya and the occasion for the display of dance programmes are indicated. The auditorium and the president of the assembly are described and several other descriptions of the stage are given. The place of the curtain, and the presiding Deities to be propitiated not only at the different parts of the stage, but also at the various important plexus of the human body are signified. This scanty MS ends with the praises of different gods.

SANGĪTA NĀRĀYAṆA

Sangīta Narāyana is a Samskṛt work on Music and Dance. The section dealing with dance is contained in a palm leaf MS.

The writing is in Oriya script. The MS was lent to the author by Srimān N. Satakopan of KUKKULUNDA in Orissa. He was also kind enough to read it out to the author and transcribe the same in Devanāgari and Telugu scripts. It is a wholesome work on Nāṭya. The work begins with a colophon of the previous chapter entitled VĀDYANIRṆAYA.

> ' iti srimannikhilānvaya vavottunga coḍa ganga vamsa vatamsa śeṣa gunasadma padmanābhatanu janmano maharājādhirājasya sāhitya sangītārṇava karnadhārasya kamaneh gajapati vīrasrī narāyaṇa devasya kṛtau sangītanārāyaṇo vādyanirṇayam nāma dvitīya pariccheda.'

Then commences the relevant work thus:

> ' atha krama prāptam nṛtyamāha tatrādau nāṭya vedotpattimāha / '

This third pariccheda ends with a similar colophon. Though the ostensible or *de jure* author is King Nārāyana of Parlākimidi Estate, within the Orissa State, the real and *de facto* author is one Puruṣhottama Miśra, the court poet. The last but one verse of the fourth chapter entitled 'suddha prabandho udāharaṇa nāma' is the following.[21] The meaning is " I learnt the contents of the work from the great scholar Kaviratna Puruṣhottama Mīśra.'

This MS Sangīta Nārāyaṇa is a full treatise on Nāṭya. The following authors are referred to in it. Kohala, Dattila, Dāmodara, Śārñgadeva, Simhana, Pakṣadhara, Mātanga, Harapriya. Besides, the following works are also referred to. Kaumudi Sāra, Nārada Samhita, Śubhankara's Sri Sangīta Dāmodara, Sangīta Kalpataru, Parasurāma Samhita (Sarabhyāsa Prakarana) and Ratnākara (Sangīta).

The book begins with the definition of Nāṭya and gives also the various nṛtya types and uparūpakas wherein dance is blended for

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21. yadadhitam kaviratnāt purushottama misrato maya sudhi ya / tatprakatīkṛta masmin sudhīyah / / parisodhayantu bhṛsamtam.

production. The auditorium is described. It lays down that when the presiding Sabhāpati enters, the audience should pay its homage by standing till the chief (Prekṣaka nāyaka) is seated. Selection and elimination of players, qualities of players, discipline for the players, the practising at the gymnasium, the Master's qualities and such other allied topics are dealt with. Then the description of the make up is included, comprising of mixing of colours, manufacture of wigs, improvisation of jewellery and various types of armour. The language to be adopted in dialogues and the several addresses of the roles are given. The time limit for production is also fixed.

Then the actions of various limbs and sublimbs are described; Head (Śira), Trunk (Skandha), Chest (Urah), Sides (Pārśva), Single, Double and Nṛtta Hastas. The placements of the various handposes relative to the player's body are also specified.

Then Kaṭi (Waist), Grīva (neck), Bāhu (full hands), Maṇibandha (wrists), Jaṭhara (belly), Ūru (thighs), Jangha (knees), Jānu (forelegs), Dṛṣṭayah (looks), Rasa dṛṣṭi (Rasaite looks), Vyabhicāri Dṛṣṭi (looks conveying transient feelings), tāra (pupils), Bhṛu (eyebrows), Puṭa (eye sockets), Cibuka (Chin), Jihva (tongue), Gaṇḍau (cheeks), Danta (teeth), Adhara (Lower lip), Mukha rāga (change of colouration of the face), Pāda (feet), Cāri (gaits), and a list of karaṇas, the usual actions of classified limbs are described.

Under the heading Deśi Karaṇa, some unique movements are listed out. Their clear descriptions are not given. Then Maṇḍalas, circuits of movements, and Angahāras and Recakas (whirls) are listed out. This third chapter ends with the mention of some rules of discipline. (There cannot be a synonym for the word Angahāra; but it can be said to be 'synthesised composite limb actions in specified patterns.'

The fourth Paricheda is the second and last chapter contained in this MS (Private Collection). The contents are some tunes and some texts of the songs. The language is Samskṛt.

It is surprising to note, why this MS, the copies of which are available in many MS Libraries has not been published. But the Orissa Sāhitya Akādemi has published in 1959, a small book under

the title Nāṭya Manorama. The internal evidence of this work declares that the author, rather the compiler, is one Raghunātha Ratha, a poet of Orissa and that he undertook this writing under the patronage of the King Nilakanṭah of Kerala to whom it was dedicated. As the MS was discovered at Pūri it can fairly be inferred that when the Mahārājah of Bhārgavakṣetra (Kerala) was on a pilgrimage to that sacred Temple, the local poet, Raghunātha Ratha must have earned the patronage of the visiting Maharajah. Raghunātha belonged to the period 1663-1720. The author mentions about a bigger work Sangītārṇava Candrika by Nilakanṭah, his Royal Patron and that Nāṭya Manorama is a shortened version of it. The bigger matrix work is neither discovered nor published. But the verses in Nāṭya Manorama bear very close resemblance to the verses in Sangīta Nārāyaṇa. (See ante). The Orissa Sāhitya Akādemi is publishing a work entitled Gīta Prakāsa, the author being one Kṛṣṇa Dās Badajena Mahāpātra (1559-1568) This book contains a chapter on Dance Nāṭya Manorama has nothing unique in its contents.

HASTA ADHYĀYA

Photostat copies of six pages of the chapter on Nāṭya entitled Hasta Adhyāya (from a MS) have been obtained from the Bodleian Library, London. The work is in Samskṛt written in Bengāli-Assāmese script. This is a chapter in a bigger cyclopaedic work called Purāṇa Sarvasva. (MS Wilson 358). The author is one Halāyudha, son of Purushottama and the date of the same is 1474 A.D. The treatment is only about single and double handposes, their definitions and uses. The Photostat copies are sent to the Music Academy, Madras through Dr. V. Rāghavan. The text has been transcribed into Telugu and Devanāgari and its translations in Telugu and English made by the author have been handed over to the Āndhra Pradesha Sangīta Nāṭaka Akādemi. It is published serially in Nāṭya Kala, Journal of the Akādemi.

NĀṬYA ŚĀSTRA SAMGRAHA

Sarasvati Mahal Library, Tanjāvūru has published in Two Volumes 'Nāṭya Śāstra Samgraha' in 1953. The text which is in Samskṛt is followed by Marāṭhi Commentary attributed to Utke

Govindācārya. The publishers have added short commentaries in Tamil and in English. This work, besides with the origin of dealing Nāṭya and the actions of limbs etc. and their uses, gives specific handposes equated to various Rāgas, Rāginis. The list of Rāgas (melodies) is divided into (i) Rāgas, masculine, (ii) Rāginis, feminine and (iii) uparāgas. There is a general prescription given about how the several melodies have to be represented by handposes. These handpose equations of melodies are innovative additions to the contents of a Nāṭya Text. Moreover this book contains also Anga Abhinaya for the four different types of heroines like, Padmini, Citrini, Sankhini and Hastini. Several types of handmoves are also indicated for general application. Some prohibitive injunctions are given for avoiding the handpose to communicate feelings and emotions, like sorrow, excitment, unconscious state, languer etc. Such feelings could only be represented by the actions of other limbs.

After reading and practising all the actions of the several limbs prescribed in this text, one can begin to communicate through gesture any idea. Semantic attitudinisation can be standardised and the art of abhinaya-avadhāna can be developed, like netra avadhāna or extempore (oral) avadhāna. This may be the full blooming of the Artform.

BHĀMĀ KALĀPA

The author chanced to see on 13-5-65 at Nellore the Kūcipūḍi dance troupe headed by the chief talented dancer Sri Vedāntam Satyanārāyana Śarma. This troupe produced Bhāmā Kalāpam. This nṛtya nāṭika, a Ballet, is based on the chief role, Satyabhāma, the assertive, egoistic and a little vain queen of Lord Srī Kṛṣṇa and her longing for the encore of a visit of her Lord. She is depicted as the ' bibboka ' type of Heroine. Sṛngārarasa the most presentable and pleasing and also praised in its two aspects, sambhoga and vipralambha is displayed. The nāyika passionately longs for the arrival of her Lord. She sends a messenger Mādhavi with a letter. The dictation of the letter is a type of specialised nṛtyā display. The messenger returns followed by Srī Kṛṣṇa.

The genius of the Kūcipūdi danseurs lies in producing Nṛtya Nāṭikas *i.e.*, Ballet in a sense, wherein a congerie of feelings and emo-

tions are depicted through dance artforms. The play is always a story called out from the Epics, which are reverentially regarded as the National Literary Emporiums of Culture of Bharat (India). The subtle shades in a variety of the characteristics of roles are harmoniously blended in Choreography. The Nṛtta items (Pure Dance mechanics) which are singled out by other performers of Bharata Nāṭya Programmes are also blended in the Kūcipūdi repertoire. The dance play is broad based, wherein great scope is afforded for the play, interplay and counterplay of variegated emotions. This type of Nṛtya is unique in its traditional setting. In the Modern Bharata Nāṭya programmes, some bits of the traditional lore are singled out and the best performer plays only these truncated forms, of course, in a deft and unexcelled manner and also in a variety with great expertise. Changes of situation are not there, regimentation of the patterns is an hindrance for the full blooming and flowering of the performer's genius. This is so for the items of Alarippu, Jati, Varnam, Sabdam and Tillāna. It is only in the last or penultimate item of a programme 'Abhinaya' that the performer gets the scope for the complete display of the player's genius. The rest are all nice because of the industry, the discipline and the mechanically repeated practice. These items suggest a mastery over the mechanics with little of the play of Manodharma, which involves genius, imagination and high level understanding. But in Kūcipūdi, so too in Kathakali, a sumptuousness on a higher plane is achieved. The aesthetics flower and the spectator gains the rasa-effect. And all these are based on the canons of the ancient Texts and the great tradition. If one misses seeing and knowing about Kūcipūdi dance, one also misses a great deal of the living dance forms of the ancient science of Theatrics in their fullness.

Kūcipūdi dance tradition was initiated and built up by a Saint worshipper of Lord Kṛṣṇa, Siddhendra Yogi. The dance display is considered as a form of worship. The actor forgets his little self, the deep rooted ego, and steps out of the upādhi, the caged existence of himself, and identifies himself with the spirit and essence of the 'OTHER MIND,' a transcendental experience that could be achieved only by expertise, training, discipline and high cultural attainment. Dance story is the seed, the tree is the production, the flowering and

bearing of fruit are the display of the danceplay and the resultant juicy edible is tasted by the spectators. The accomplishment on a higher plane is achieved. Such is the Kūcipudi dance performance. Its art is alive in all its aesthetic, artistic and traditional equipment.

JAYASENĀNI'S NṚTYA RĀTNĀVALI

Nṛtya Ratnāvali of Jāyasenāni, a unique MS of the 13th Century A.D. is a Text Book on Nṛtya, carefully indited, including among its revelations many Desi types of Dance patterns. The author seems to be a widely experienced connoisseur, who with verve recorded the contemporary regional types of dances, to give them permanence by bequeathing to the posterity this ancient traditional Science. (See authors' articles; (i) Bharatiya Vidya 1963, Vol. 23, Nos. 1 to 4, (ii) Bhārati, Telugu Monthly, March and April 1962). Dr. V. Rāghavan of the Madras University had edited the text of this work.

An inscription in Telugu dated 1248 A.D. found in the Temple at Uppukonḍūru, Guntur, District refers to this author who was the chieftain in charge of the elephant hordes of Kākati Ganapati Deva, (This inscription was published in Nellore Inscriptions wherein the name is misread as Jāmula nayaka. The error is apparent).

Bharata Sarvārtha Sangraha by Mudumbi Narasimhācāri is an interesting MS (R. No. 1668, Madras Oriental MSS Library). The treatment of the handposes is uniquely described. The author declares in the colophon that he has compiled this work from out of the writings of Sārasvata Bharata, Nandi, Bṛhaspati and Nārada. Of these Nandi is the most familiar name, as a work under his name is available. The other authors are rarely referred to. Their works also are not extant. Single and double handposes are dealt with in a copious manner only with regard to their uses. The particular patterned handpose when placed over the head, at the forehead, at the chest, at the side, in front, near the thighs, signifies different concepts and things. These placements of each patterned handpose is detailed in Ārya metre verses. The work and its contents are splendid guides to the practising actors. While giving the uses of certain handposes, he has included certain modern ideas. For signifying a

Mlecchālaya, a handpose is prescribed. As the society gains experience and the need for representing the new ideas grows, the choreographers could elastically multiply the uses for the same standardised handposes. This work is the last in the series of classical texts on Nāṭya, written in classic style. The author belongs to the later part of the 19th Century. He was the highly honoured court poet at the Vijayanagaram Samsthānam. He has to his credit several Kāvyas, plays and religious works. The work invites a publication.

In recent years foreigners, mostly of the West have visited India, attended the Dance performances of various regions, studied the Science of Indian Theatrics and learnt the intricacies of the Art. Their contact has manifested itself in good works in English. Three of such works are found to be important and interesting:

(i) The Other Mind by Beryl De Zeote; A Study of Dance in South India 1953, Victor Gollancz Ltd., London.

(ii) The Dance in India by Faubion Bowers, New York 1953, Columbia University Press.

(iii) Classical Dances and Costumes of India by Kay Ambrose 1950. Adam and Charles Black, London.

Beryl De Zeote's first work seems to be 'Dance Drama of Bāli' (1938). Then her interest grew and she toured widely in South India and studied the prevailing dance traditions. She found out that these South Indian Dances were the forbears of the Dances prevalent in the Far East. Later in 1957 she published 'Dance and Magic Drama in Ceylon' (Faber and Faber). Her preface to the third enchiridion contains her motif in writing 'The Other Mind!' Her reverence, apititude for study, genuineness of approach and highly civilised manner of expression can be noted in the following excerpt: (Page 13 and 14):

> I cannot agree with the learned Dr. Rāghavan, Professor of Samskṛt in Madras University, who was kind enough to review 'The Other Mind' in the Journal of the Folk Dance and Song Society, that it is necessary to display all

the learning one cannot help acquiring in the course of one's travels on the written page. But I prefer the rebuke of so learned and kind a man to the praise of an American Journalist, who by emphasising certain inconveniences during one of my most fruitful visits in South India seemed to me to insult the hosts who so wonderfully entertained me at AMBALPUZA, where are some of the finest dancers and Musicians and the greatest living teacher of KATHAKALI—Kunju Kurup.

To return to Dr. Raghavan's criticism of levity, I fear he will find the present volume even more informal than the preceding one. It is not my aim to instruct people in the intricacies of classical dancing in India or anywhere else in the world. There are far more scholars than poets and I must leave it to the scholar to instruct, while I go ahead with my poetry. One critic was of opinion that 'The Other Mind' was full of chaotic irrelevancies, but admitted that by degrees one might discover a clue to the labyrinth. There certainly is one, and if by my seeming irrelevancies I have helped a few aficionados to find their way, and also entertained them, my labour will not have been in vain.

I am not at all good at being learned, but everything I speak or I have seen with my own eyes and felt with my own heart, and so I have set it down, like other informal travellers of the past who with varying success recorded their travels."

'The Other Mind' contains genuine impressions. They are outpourings of the heart. It is poetry in its narative substance. A reader must read in it and not read into it. The latter approach drives off at a tangent. The work has not been provided with an index, but still the contents are informative, to those, who are not yet aware of the Nāṭya Science. Registering of impressions by a foreigner about Indian Dance, favours the correct appreciation of the technique. A foreigner's approach has several hurdles to overcome, but genuine attempts, do add to the treasures of Literature on the Science.

The second book by F. Bowers which appeared about the same time can be said tobe an American's approach, not withstanding his affiliations to this country by study, observation and love for the finest. The book contains an analytical understanding of the panorama of the dancing world of this country.

At page 11, his denouncement of Tagore's observation and his justification of the modern renaissance are noteworthy. The book helps the new generation of dance enthusiasts to realise the spiritual values of this ancient Science of Theatrics.

The Monograph of Kay Ambrose is a delightful thesis on the varied topics about the Dances of India, their ancient and modern trends. Her purpose is to instruct the avid seekers of the knowledge about dance. In a letter to the author which was written on 17-9-1949 from Bangalore, the artist-writer wrote:

> " I am at present studying the Indian dance forms from the only person whom I find, has a deep knowledge of them combined with an excellent and logical understanding of the present day theatre, and that is not less a person that Sri Ram Gopal who has introduced the Indian Classical Dance, not only to the Western Civilizations, but to many Indians also, so they tell me. It is my privelege to study that dance which Dr. Ananda Coomaraswamy calls ' the corner stone of universal life,' from Ram Gopal, and my purpose is to gain his assistance to write an illustrated book to help the many lovers of the Hindu Dance in the West."

She chose a Guru and she studied in all earnestness and with the flair of genius for writing and drawing sketches she gave an excellent work. Such a book is a feature in Dance Literature. An Indian reader always admires a book which is the result of the Teachings of a Guru. While going through the book, interspersed with her fine sketches, which are of vital importance, one can easily visualise the concert being conducted on the stage The sketches are so studiedly and finely drawn so as to instruct any layman about the intricacies and aesthetic cadences and fine movements of the art. The contents

of the book are real poetry of revelations of the ancient science of dance. For the student of the applied science, the injunctions of 'don't' and the incorrect forms included in the scheme of presentation of the subject are worth the study. The book is a companion to be reverentially carried and conformed to.

It is curious and intriguing how these three writers have missed observing the KŪCIPŪḌI Tradition and attempting to understand it. It is true, tourists, whose itinerary is fixed by the hosts miss several important things.

Several scholarly essays appeared in various journals from the pen of the learned professor of Samskrt of the Madras University, Dr. V. Rāghavan. His approach is varied and his output is of such a magnitude, that a reference to his writings is a 'must' for every student of Dance Study. His research work is immense and out of his guidance, several erudite articles were published in the high level journal of the Music Academy, Madras.

Devendra Chandra Dāsgupta has made a special study of 'Karanās' and 'Angahāras' the contents of the fourth chapter of the Bharata Nāṭya Śāstra and wrote three articles in succession entitled Psycho-analysis of Dancing based upon Bharata's Nāṭya Śāstram. The same were published in the Journal of the University of Gauḥati, Vols. 6, 9 and 10; 1957, 58, 59. This dissertation proves that these Nṛtta stylised suite of actions do convey and communicate the several varied emotional states. It is a laborious work of a basic nature and the same has to be continued making a relative study of the same semantic attitudinisation (Angābhinaya) as dealt with in other texts like Sangīta Ratnākara and Nṛtya Ratnāvali, where in Karaṇās and Angahārās are described.

Study of Karaṇās and Angahārās and practice of them belongs to the highly technical aspect of dance. Doyens in the field attempt only a few of them. The secrets involved in their performace seem to cover an esoteric teaching and learning. They were performed in Kailasa by the Divine Dancer, NATARĀJA before the heirarchy of celestials. Bharata Muni enjoyed the vision and indited the same

for the benefit of the posterity. Thus the transcendental glory of the Divine Dancer could be accomplished only if the Karaṇas and Angahāras are correctly and faultlessly performed. It is an ultimate achievement, a state of biunity with the Lord, just like the attainment of the Highest State by she Yogi in the State Transcendent. Performance of Karaṇas and Angahāras is Yoga, skilled action:

Yoga Karmasu Kausalam.

Mulkraj Ānand, the Editor of MĀRG directed the publication of a symposium of essays on the varied dance styles of India, which are immanently spread over this sub-continent. They were published in:

(i) MARG, Vol. X, No. 4, September 1957.
(ii) MARG, Vol. XI, No. 1, December 1957.
(iii) MARG, Vol. XII, No. 4, September 1959.
(iv) MARG, Vol. XIII, No. 2, March 1961.

These publications belong to a very high order of presentation of the ancient technical art which is alive today. Copious Illustrations in sequential orderliness, juxtaposed against definitions and uses culled out from authoritative texts, have the elegance of a banquet service. The contributors have put forth their enormous study and the journal has attained the status of a refined and reoriented authoritative Almagest on the Dances of India. The Dance of India lived, lives and shall live in all its picturesqueness and highlighted pageantry in the aesthetic world of all time. Those numbers of MĀRG have become rare and their republication in a codified book form has become a desideratum.

Several Indian danseurs, danseuses, patrons and connoiseurs of dance art have also written books in modern times. They performed the sacred task of paying homage to the Eternal Art of India's Dance. Bharata Nāṭya Śāstra proclaims authoritatively (I, v. 115)

" There is no other traditional wisdom, no other art, no other learning, no workmanship, no yoga, no action in general not included

and touched upon in this masterly nāṭya work." No wonder the modern writings could only be deficient in one aspects or another, when such is the all comprehensive nature of the Bharata Nāṭya Śāstra, compiled in the remotest antiquity. No modern work can ever view with it. They are all informative in their own way, communicating something fine and useful.

The soul of the Indian Dance has been beautifully encased in a genuine homage by Kay Ambrose.[94]

> " India herself is a store house of magic, with colours that injure the eyes, a climate ranging from snow to unbearable heat, tiny deadly insects and huge kind elephants; and an ideal all-healing philosophy which soothes the soul of the restless, pities the wicked, tolerates the ignorant, smiles at modern science as a mother smiles on a self-opinionated child. India has her own miracles which she disdains to advertise. She venerates her wise oldmen whose sweetness and wisdom combined have the cleanliness of an English Hayfield. AND as she absorbs everything in her philosophy, so she can show everything in her dances."

In this colophon-like tribute Kay Ambrose has said all about India's dance heritage and one can find no residue left out or neglected.

To conclude, an epigramatic line from KṚSṆAKARĀNAMṚTA (by Līlāśuka) is invoked and its meaningful potentialities are attempted to be explained. This pertains to the rāsa dance of the Eternal Bridegroom and Paramount Lover of Beings, Lord Śrīkṛṣṇa.

> anganā manganā mantare madhavo
> mādhavam mādhavam cantarenangana / / II. 35/I.

Three words are intriguingly set in such a sequence of versification that a gamut of profound philsophic thought is proclaimed. ANGANA—the milkmaids of Bṛndāvan; ANTARE—in between; and MĀDHAVA—Lord KṚṢNA.

The accepted philosophical theory is that all creation is feminine to God. The creatures of the manifest world are the eternal brides

seeking the Handout of the Lord, the Paramount Lover. Even the recesses of space antare are immanently occupied by the Lord. This half verse visualises the Lord in the centre, and encircling HIM in the round are the Gopis, with LORD KṚṢṆA stationed in between them. While they dance the rounds in quick whirls, representing symbolically the basic and cosmic vibrations of the universe, the dance proclaims the Ultimate Truth—All is the Lord. The distinctions pale away into insignificance, when the Lord is identified with the apparently divided selves (Gopis) and the notional space intervening them. The three words represent a trinity. The Lord, the Creatures and the interim Space between the two, as seen from the manifest world. This is highlighted in rāsa dance. Vyāsa Bhagavān's whole thesis of Bhāgavata is fundamentally based on this concept of the Ultimate. Dance born and thriving in India retains the elevated and spiritual significance and remains in an exalted position. To know India's dance is to know ALL.

CHAPTER II

TERRESTRIAL DESCENT OF NĀṬYA (NĀṬYA KARMA, NĀṬYA-ART)

Unique and marvellous is the treatise attributed to BHARATA. It is a compendium comprising in its range everything about theatrics. The several laws that guide the production of a play[1] are analytically indited in this encyclopedic work. It is a pioneer work of the world. It registers a tradition and expatiates on the various functions of the theatre. It remains the undisputed authority and a source book on the subject—a canonical thesis. Its sway as an authority remains undisputed due to its antiquity and thoroughness. It is a master work for play-houses, plays, dance, music, aesthetics, and history of the theatre in general. No topic is strange in this book and every topic is comprised in this. BNS is a record of everything that could be said about theatrics. Its reading and following benefits a regisseur, actor, musician, playwright, poet and historian.

2. The source for knowledge and wisdom is always attributed to the Creator (BRAHMA), of the Ultimate Repository. This science of theatrics has its descent from Brahma to Bharata, who is now considered by the moderners as a legendary figure. That knowledge descends in pupillary succession is the axiom in this Bharata-land. B N S is a compilation about theatrics learnt by Bharata from the Progenitor-Brahma. In his turn Bharata imparted the knowledge of theatrics to his century of sons and disciples, so that they might practise and give it the perpetuation of a tradition.

3. This nāṭya śāstra or nāṭya veda is the science of the theatre. It is a composite essence of the Four Vedas. It remains a scripture for the THEATRE. The fundamental functionaries of a stage-play are: (i) A Text, (ii) Music,

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@ Play includes dramatic production, dance play, pantomime and musical nṛtta.

(iii) Gesture and (iv) Taste GUSTIBUS. These rudimentary requisites are extracted from the four Vedas. This composition consists of the Text from the Ṛg Veda, Music from the Sāma, gesticulation from the Yajur and Rasa from the Atharva. Thus this science has its descent from the Vedic lore and is considered by the Creator himself as the Fifth Veda and a nāṭya itihāsa—history of the play and theatre.

4. Brahma narrating the contents of the nāṭya veda to Indra, directed the Lord of the Celestials to produce the same with his retinue of angels. The qualities required of them being:

BNS I.20

kuśalāyevidagdhasca pragalbhasca jitaśramāh
teṣvayam nāṭyasamge hi vedah sam krāmyatām tvayā.

Those are eligible for acting who are skilled, well read and trained, experts in arts, and the sturdy. Indra, hesitated to initiate and direct his celestials into this *new art*, nāṭya karma, as he felt that they were unfit—ayogyāh. But he suggested that it is only the rsis—the austere and celibate ascetics, that could well perform the new art. It was then that the Creator behested Bharata Muni and his hundred sons to produce a play.

I. 24.

tvam putra śatasamyuktāh prayōktā syabhavānagha.

Bharata having been duly instructed by the Creator himself in the subject of Theatrics, trained his numerous sons for the benefit of the world. His teaching and training covered the bhārati, verbal intonation of the TEXT, natural actions—sāttvati and vigorous gesticulations, ārabhaṭi. The Master felt that his acolytes, being men, could not perform to perfection, subtle, delicate and lovely feminine gestures—kaiśiki. He got over the impasse by praying to Brahma to create 'prima donnas' to exhibit those finer gestures. (Bharata saw those gestures of kaiśiki, *i.e.*, subtleties in the Dance Cadences of the Lord Nilakantha, the primeval—DANCE-KING). To the demand of Bharata, the Creator by mere volition of thought, created dansueses to practise the delicate attitudes with aesthetical content.

I. 44.

dīyatām bhagavan dravyam kaisśikhyāh sam prayojakam
nṛttāngahāra sampannā rasa bhāva kriyātmikā.

5. The abhinetris (dansueses) were, manjukeśi, sukeśi, misrakeśi, sulocana, saudāmini, devadatta, devasena, manorama, sudati, sundari, vidagdha, vipula, sumāla, santati, sunanda, sumukhi, māgadhi, arjuni, sarala, kerala, dhrti, nanda, puṣkala, and kalama.

Their appellations signified beauty, robustness, agile qualities, fulgurant movements, virtuosity—what not, all virtues in EXCELSIS required for a *de luxe* production, a feast for the angles.

6. To harmonise with the actions of the personnel of the troupe ṚṢI svāti was placed in charge of the orchestra (kutapa) constituted of several types of musical instruments. Nārada, the Divine Singer, was fixed up as the maestro and he had the assistance of the other Gandharvas—celestial musicians.

7. Then arose the occasion for the production of the premiere. Festival of the Indra's Banner was appositely trysted for the production.

I. 54.

mahānayam prayogasya samyah samu pastitah
ayam dhvaja mahahsrīmān mahendrasya pravartate.

I. 55.

atredānīmayam vedo nāṭya sangrāh prayujyatām

That which is called nāṭya veda shall be translated into a production—an applied science. The production consisted of the eight components and variegated actions.

I. 57.

aṣṭānga pada samyukta vicitra veda nirmita.

The premiere was a tremendous success and the major angels gave awards to the troupe. Indra gifted his Banner, Brahma gave away the eccentric wand;+ varuṇa, presented a gold vessel, Sūrya awarded

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+Kutilakam. See Ch. XII (Gaits).

them with a parasol; Vāyu, the Wind God, gave a fan and Lord Śiva blessed them with the—perfection of Accomplishment—Siddhi. Viṣṇu's award was a throne, Kubera donated a crown and Goddess Saraswati blessed them with sweet and pleasant voices. The other minor gods like, Yakṣas and others parted with their perfections in Bhāvas, Rasas, Expressions and Gesticulations. But the tragic result was, the asurvas—Titans that obstructed the production, were killed.

8. Bitterly chagrined, Virūpakṣa, the leader of the obstructionists gathered hordes and prompted by feelings of jealousy and vengeance, began to overpower the actors and actresses by cruel deeds of black magic. The participants of the New Art felt stupified. Utter deadliness—prevaded them. The Lord of the Angels divined the evil source and handling his Flag-Staff as a deadly weapon, attacked the asuras and reduced them to shreds and pieces. Thenceforward the Banner-prop came to be known as JARJARA—that which reduces to pieces. Later on this JARJARA was revered as a protection against all evil forces. The creator was approached for a safeguard against an encore of these troubles. Brahma behested Visvakarma—the Divine Architect, to construct a Theatre-house for the unimpeded production of plays. A play house was built, well fortified and sanctified and all the several celestials were placed on guard over the manifold divisions of it under the command of Brahma.

I.82.

agacha tva rito draṣṭumdruhino nāṭya manḍapam.
dṛṣṭyā nāṭya gṛham brahmā prāha sarvām surāmstatah.

9. Over the turrets (mattavāriṇis) the lightning was stationed to ward off the evil forces of the daityas.

I.90

stāpitā mattavariṇyām vidyut daitya niṣūdani
stambheṣu mattavāriṇyah stapitah paripālane.

Amidst the several celestial sentries placed at the several points of the theatre, the creator himself presided over the centre of the stage, ranga pitha. The personnel of the troupe was well guarded. Hence

forward the Creator said, ' the theatre shall have all these angels for its presiding deities.'

I.97.

yanyetāni niyuktāni daivatā nīha rakṣaṇe
ete ṣā mathi devāstubhaviṣyantī tyuvā ca sah.

10. When the Theatre House was so well sentried and defended, the celestials, unafraid of any plausible impediment, said to the creator that the asuras may be allayed by peaceful means in the first instance, and that if they persisted adamantly, then recourse to other means of subjugation could be employed.

I.99.

purvam sama prayoktavyam dvitīyam dāna meva ca
tayo rupari bhedastu tato daṇḍah prayujyate.

Brahma addressed the obstructionists as follows:

I.101/1

kasmad bhavanto nāṭyasya vināśārtha mupasthita.

Why have you started these obstructionist tactics?

The leader Virūpākṣa said:

I.102/2.

yo' yam bhagavatāsṛṣṭō natyavedah surecchayā
pratyādesōyamasmākam surārdham bhavatā kṛtah.

nāṭya veda promulgated and propogated by you for the benefit of the celestials seems to be designed for our discomfiture and defeat. Let that not be so designed. We too are creatures that emanated from you.

I.105 to 120.

alamvo manyu na daityā viṣādam tyaja tā naghāh
bhavatām devatānāmtu śubhā śubha vikalpakah.

karmabhāvānva yā pekṣo nāṭya vedo mayā kṛtah
naikānta totra bhavatām devānām cā nu bhāvanam.

trailokyasyāsya sarvasya nāṭyam bhāvānu kīrtanam,
kvacit dharmah kvacit krīḍā kvacit darthah kvacicchramah

kvaciddhāsyam kvacityuddham kvacit kāmah kvacit vadhah
dharmo dharma pravṛttā nām kāmah kamōpa sevinām.

nigrahodurvi nītānām vinītānām dama kriyā
klibānām dhārṣṭya janana mutsāhah śūrama ninām.
abudhānām vibodhōsca vaiduṣyam vidu ṣāmapi,
īsvarā ṇām vilasasca sthairyam duhkhārdhi tasyaca.

arthopa jivinām artho dhṛiti rudvigna ceta sām,
nāna bhavopasampannam nāna vasthām tarātmakam.

lokavṛttānukaraṇam nāṭyametanmaya kṛtam
uttamādhama madhyānām nāranām karma sam śrayam.

hitopa deśa jananam dhṛti krīda sukhādi kṛt,
duhkhār tānāh sramārtānām śokārtānām tapasvinām

viśrānti jananam kāle nāṭya metad bhaviṣyati
dharmyam yaśasya māyuṣyam hitam buddhi vivardhanam.

lokopadeśa jananam nāṭya metat bhaviṣyati.

nata gyānam natacchilpam nasā vidyā nasa kalā
nāsā yogō natat karma nāṭyesmin yannadṛsyate.

sapta dvipānu karaṇam nāṭya metat bhaviṣyati
yenānukaraṇam nāṭya metat dya nmayā kṛtam.

devānā masura nāmca rāgya matha kutumbinām
brahmarṣī ṇām ca vigyeyam nāṭyam vṛttāntadarśakam.

yoyam svabhāvō lōkasya sukha duhkha sama nvitah,
songādyabhinayo peto nāṭyamitya bhi dhīyate.

I. 120.

veda vidyetihasānā mākhyāna pari kalpanam,
vinoda janānam loke nāṭyame tad bhaviṣyati.

To the request and query of Virupākṣa, the Progenitor expatiated in extenso, the be all and end all of this New Art of Theatrics. The precepts remain classic and they hold aloft the ideals of the ' play ' and its accoutrements.

Brahma said:

' Enough with your anger and no more of it, Oh sinless beings. You may give up your distress and sorrow. This New Art of nāṭya Veda was so designed and promulgated by me in consideration of the weal and woe of all beings,—you and the angels. There are no preferences shown to any. To portray all the feelings of the three worlds, is the aim of this art. There is in it dharma, sport, acquisition of wealth and peacefulness. It aids self-control. It is replete with humour, warfare, erotics and destruction. It graces dharma on those that are so disposed, kāma on them that indulge in it, and self-control for such of them as strive for it. It provides for exhilaration and strength to the weak. The Heroic are exalted. The ignorant and the unknowing are enlightened. Wisdom to the learned is guaranteed. Man of power will find entertainment in this and it ensures steadiness and courage to those that are afflicted by distress and sorrow. It affords a vocation to those that live by it. The disturbed minds are filled with poise and equanimity.

This nāṭya veda will become the standard classic for inculcating all aesthetical inclinations, predilections, emotions, feelings, all actions and activities of the superior, medium and the ordinary types of men. Moreover this science in due time will become the solace for the distressed and worn out: those that are drowned in sorrow and also to the ascetics. Besides all these this New Art will be the vehicle for what is meritorious and glorious. It will be capable of procuring fame, longevity and what is most worthy of attainment. It enlarges the intellect and amply provides for general instruction to the world.

There is no other art, no other science, no other learning, no workmanship, no yoga, no action in general not included and touched

upon in this master work. It comprehends everything and there is no reason why you should feel dismayed over this. It shall perpetuate itself in these Seven Islands, rather in these seven continents (sapta dvīpa). It enmirrors all the details of the modes of the lives of the Devas, Asuras, Kings, Householders and Superior Ṛṣis, (Brahma Ṛṣis).

That which is natural to the world both in pleasure and sorrow and which is in unision with attitudes and expressions of the body. and limbs, is to be known as nāṭya. This is a compilation of Veda Vidya, Itihāsa and Akhyāna. It will be amusing and delightful It shall always deal with the topics of the Srutis, ancient lore, tradition (sadācarā) and of the apocryphal texts."

Brahma then ordained all the Devas, Ṛṣis and others to perform a sacrifice ' RAÑGA PŪJA ' as a preliminary ritual to the actual production of a play. Presiding Deities were to be propitiated. This ' rañga pūja ' is ordained to be a preliminary sacramental ritual to be performed. Any lapse will result in multifarious disasters.

Faultless completion of these purva rañga rites ensures all auspiciousness.

Rañga Pūja was performed.

CHAPTER III

THE PLAY HOUSE

Nāṭya manḍapa, nāṭya gṛha, nāṭya veśma have been used as synonyms for a THEATRE. The main divisions of it are Nepadhya Gṛha (Green Room). Mattavāraṇi (turretted side-winged rooms raised on pillars), stage proper (rañga and prekṣa gṛha) auditorium.

2. Three types of constructions, each in three sizes, are dealt with. The oblong, the square and the triangular buildings are envisaged. These may be in three sizes, the superior, the medium and the ordinary.

3. The length and other dimensions are also given. The hand-length is taken as a norm for linear measurement. The medium type building is recommended as the best type of structure for the production of plays as it would be conducive to good accoustics.

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1. @ mattavāraṇi.

Dr. A. K. Coomaraswamy in his review of P. K. Acārya's Māna sāra has given an additional glossary of architectural terms. Therein mattavāraṇi is a turret. These towering projections into the sky are on either side of the stage supported on sturdy pillars. These are important components of the THEATRE. The whole building has to be protected from lightning shocks. The mattavāraṇis being towers have to be protected against acts of vis major, like lightning. In this chapter

II. 72/2.

āyasam tatra (tamra) dātavyam stambhānām kusalai radhah
(vide 1. 90).

the prescription is, the pillars of these side winged pavilions must be built with iron or copper fittings to conduct the fury of the lighting to the earth and this renders the whole building safe to stand firm. Lightning is one of the presiding Deities that has been stationed on the turrets at the behest of Brahma. Vide I. 90. (Profs. Mankad and S. K. De have different views). Prof. H. R. Diwekar wrote in 1959 an inclusive article on this subject. (Gwalior).

II.12.

preksa grhāṇām sarve ṣām prasastam madhyamam smṛtam
tatra paṭhyamca geyamca sukha srāvya taram bhavet.

4. Details of several denominations of linear measurements are given. The minimum presumed is the speck of dust, then the grain seed and then the first digit of the thumb and other known scales. Twenty-four thumb digits make a hasta—hand length—and four such make a daṇḍa. These have been so standardised.

5. Various details of construction, from the selection of the site, to the completion of the theatre are narrated. Every step of action in the process of building must be done without any error whatsoever. The least fault gives rise to a disaster. The building must be East to West. The measuring tape must be of cotton or fibre. It must not snap during measuring operations.

6. A fourth of the building must be devoted to the stage—raṅga. Various rituals, invocations to gods and several details of ceremonies are mentioned to be observed during the construction of the theatre. Pillars are to be constructed and raised to represent the homogeneity of the several groups in the society. The Theatre and the activities therein have been designed and promulgated, so that the whole community will be benefited by the performance produced in it. The walls must be plastered and mural paintings of various floral designs have to be artistically carried out. Figurines of graceful and beautiful lovers may decorate the panels on the walls.

7. The stage must be level, well polished and should not be curved or convex like the shell of a tortoise or the back of a fish. The floor or surface of the stage must be polished to a mirror-finish. It may be bedecked with precious stones. Decorative reliefs and niches may be filled in with statuettes. The stage must have windows and screens.

II.83.

nirvyuha kuharo petam nā nā grathita vedikam
nā nā vinyāsa samyuktam yantra jāla gavākṣa kam.

The windows may be of artistic fret work of variegated designs. The beams of the roof must also be made of good artistry besides being sturdy and well supported. The whole of the mosaic work must be grand and majestic. In construction there should be no violence to symmetry.

8. The ideal stage-house *i.e.*, theatre, must resemble the cave of a hill (or rather a rock-cut cave of a hill) with[2] two floors provided with windows to let in gentle breeze but not winds disturbing the accoustics.

II.87.

kāryah śaila guha kāro dvibhumir nāṭya manḍapah,
manda vātāyano peto nirvāto dhīra sabda van.

The interior of the walls must have beautiful paintings.

II.92.

citrakarmānicā lekhyāh puruṣāh strijanāhsta thā,
latā bandhasca kartavyascaritam scatmabhogajam.

The height of the auditorium floor has to be lowered relative to the height of the stage floor, having regard to visibility and audibility. The sitting space of the spectators must face the stage.

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2. DVIBHŪMI.

Two-floored. This has given rise to a harvest of controversy. Easily tempting is the conclusion that there is a ground floor and also a first floor above it. But some others have rightly pointed out that the stage is divided into two compartments transverse, so that two events contemporaneous in time could be performed on the stage and the audience could view it at a single sight. The writing of older plays, from Bhāsa to Harṣa, seem to postulate a double stage of this type both open to the view of the audience on the same plane and which remain mutually exclusive except for an improvised doorway for entrance closed by a movable javanika, a curtain. See Ch. XII wherein there is no indication to go up on to a first floor. The conventionalised acting for getting up is directed to be done on one plane only. But 'dvibhūmi' of nāṭya manḍapa doesn't exclude the possibility of the auditorium being in two tiers, convenient for the audience to sit and witness the performance unobstructedly, in which case dvibhūmi applies to prekṣa gṛha and not to rañga only.

II.99..

hasta pramaṇai rutsedhair bhūmi bhāgasamuthitaih
ranga piṭhāvalokyamtu kuryād āsanajam vidhim.

9. The green room, or nepadhya gṛha, behind the stage must have two entrances opening on to the stage. There must be entrances in the auditorium for the spectators to enter.

The general descriptions apply to all the three types and to all the three sizes of theatres.

CHAPTER IV

RAṄGA PŪJA

(Preliminary Stage Rituals)

Imprimis, the theatre, now ready for use and occupation, had to be purified by tethering cows and allowing priests to reside in it, for seven days. The stage also must be cleaned and purified. The nāyaka, the chief actor, put on new clothes and performed sacred rituals and ordained. He bowed to the Lords of the Trinity and other Celestials. In faith and in humility, all the gods and angels were propitiated for the grand accomplishment and to ward off all evil.

2. The musical instruments were gathered at a place and the jarjara, the symbol of safety was worshipped.

III.13 and 14.

tvam mahendra praharaṇa sarva dānava sūdana
nirmita stvam sarva devaih sarva vighnanibarhaṇa,

nṛpasya vijayam samse ripūṇām ca parājayam
go brahmaṇa sivam caiva nāṭyasya ca vivardhanam.

The prayer to the jarjara weapon of protection was:

"Thou weapon of Mahendra, the destroyer of the titans, you are installed by all the angels, you are the reliever of all destructions and impediments. Hail victory to the Ruler of the land; defeat of the enemies. Let there be peace and plenty. May the play, to be produced, be blessed with Accomplishment."

3. The auspicious timings for initiating the worship and prayers were enumerated.

4. The stage was well decorated. The Master of Ceremonies, who was to conduct all the worship, was the NĀṬYA ĀCĀRYA,

Regisseur. Auspicious and fragrant articles were collected and used. The various parts of the stage were purified and the gods were installed by invocation.

5. Line drawings in the shape of a lotus were painted on the centre of the stage (rañgavalli). The designs were colourful, artistic and appositely painted on the floor. At the points of the airts, different gods were propitiated.

6. After the worship, different sacrifices were offered. All the sub-divisions and compartments of the stage, auditorium and whole of the threatre-house were sanctified. Various mantras were piously recited. The burden of the prayers was for the splendorous success of the play and to ward off the evil forces.

7. An earthen vessel—kumbha, with a gold piece in it, was stationed at the centre of the stage. Orchestra was played at high pitches. Sandal paste was used for worship. Unguents were incensed. All the angels and gods were worshipped in the ordained manner.

8. Sacrificial Fire (hōma) was installed and offerings were made to the Divine Beings. These rituals were performed before the King and the players, who assembled there. The Regisseur—prayokta, conducted the hōma. The vessel placed at the centre of the stage was broken for auspiciousness. The chief producer lit a lamp and waved it in adoration. The light was placed at the centre of the stage and loud reports of the musical instruments and fanfare were raised.

9. No performance could be commenced without first performing this rañga pūja ritual. These were conducted without a fault. The nāṭya ācārya was well versed in the Śāstras. He possessed humility. He was pure, clean and maintained a peaceful mind.

CHAPTER V

TĀṆḌAVA LAKṢANA

(DANCE ATTITUDES)

Bharata having been initiated into the New Art and after completing the rituals known as Rañga Pūja (Worship of the Stage), wherein all the presiding Deities were propitiated, prayed to Brahma.

> " Oh Lord Pitāmaha, presently behest us as to the performance of a play."

IV.1/2.

> " Agyāpayā vibho kṣipram kah prayogah prayujyatām."

2. Brahma commanded, the Nāṭya ācārya,—Bharata thus:—

" '*amṛta manthana*' the samavakara type of play, wherein the events relate to Devas and Asuras and which will be pleas-

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1. The author was closely associated with the compilation of the work 'TĀṆḌAVA LAKṢANA'—G. S. Press 1936. He has made free use of the work. He remains grateful to the three authors.

2. 'amṛta manthana' is an Epic event. The Devas who did not attain perpetual life, craved for the discovery of amṛta—Ambrosia. They leagued in the asuras promising a share of the spoils and made tremendous efforts to churn the oceans, stationing the mandara mountain peak as a churning rod and encircling it with Vāsuki, the serpent Lord, as the chruning tape. Grail of Ambrosia was acquired, besides several other precious products. This eventful story was dramatically thesised by the Creator. Of the ten types or patterns of play, Samavakara was the model selected for the dramatic representaton of the theme. Samavakara type was fully described in a later chapter of the work—B.N.S. The length of the play was limited to three-Acts, the episodes comprised, dealt with deceit, acts of Vis major and finally accomplishment. amṛta manthana—theme was very apposite slection for a Samavakara type of play.

This was the primiere produced by the pioneer Regisseur Bharata; Brahma presiding. This is the world's first play production.

ing to gods may be produced. Such a production will be conducive to acquire the fruits of dharma, ardha and kāma. I have composed it and may you stage it for the delight of all."

IV.2, 3.

tato samyukto bhagavatā yojayāmṛta manthanam /
eta dutsāha jananam sura prītikaram tatha. / /

yoyam samavakārastu dharma kāmārtha sādhakah
mayā pramathito vidvā n sa prayogah prayujyatām.

The first play ' amṛta manthana ' was produced and both the Devas and Titans were happy over the production.

3. Brahma developed a desire to produce the play—the one in the repertoire, before Lord Śiva, the Divine Dancer. Śiva permitted its production in his abode—kailāsa. The site with the Himālayan ravines, closetted with ranges of hills, with out-grown mango groves and beautiful cascades, was the arena over which Bharata Muni produced a play to the immense delight of Lord Śiva at the command of Brahma. Thereafter, to please the supreme spectator Śiva, Bharata produced a, *ḍima*[3] type of play entitled ' tripura dāha." Greatly delighted was Śiva on witnessing this play and the Lord said that the play left an indelible impression on his mind.

3. Ḍima-type was another stupendous pattern of a play of four-Acts length, Six rasas (sṛṅgāra and hāsa excepted) were suffused in it. A celebrated episode was dramatised. The magnanimous were the roles in it. The feelings were worked out to a high pitch of tempo. The atmosphere of the play comprised solar and lunar eclipses, frequent fall of meteros, outbursts of volcanos, blow of high winds and warfare to a tumultuous degree. Black Magic, sorcery and witchcraft practices were rampant. Sixteen heroes personnelled the dramatis personae. Ārabhaṭi and Sātvati natures are commingled.

To suit the above pattern of play, the fable selected was Tripura dāha, wherein the ruler of the three impregnable cities, who became a menace to the worlds, was annihilated by a coup-de-main by all the angels headed by Śiva. This story dealing with the battle-divine of Śiva was produced before Śiva and, no wonder, it earned the commendation of that Lord.

4. Lord Śiva in jubilation and ecstasy said to TANḌU, his follower-in-chief, who was himself an adept in Dance, to initiate Bharata into the multifarious Nṛtta—pure dance-patterns known as Karaṇas and Angahāras and Recakas.

5. Tanḍu (Nandi) enumerated the thirty-two Angahāras. This can be said to be a multi-composite suite of controlled attitudes of the various limbs of the body, each performed with grace, vigour, movement and aesthetically suffused poses. The word Angahāra seem to connote a garland of controlled attitudes of several limbs. These had the origin in and are dependent on Karaṇas. Roughly a Karaṇa is a dance sequence consisting of combined suite of actions, mainly of the hands and feet.

IV.28.

hasta pāda pracārasca yathā yojyah prayoktṛbhih
angahāreṣu vakṣyāmi karaṇeṣuca vai dvijāh
sarve ṣāmangaharā nām niṣpattih karaṇairyatah

Two karaṇa actions make an unit known as mātṛka.

IV.31.

dve nṛtya karaṇe caiva bhavato nṛtya mātṛka
dva bhyām tribhis caturbhir vyāpyangahārastu mātṛbhih.

IV.171.

caranasyā nu gascā pi dakṣināstu bhavet karah,
cāryescaivatu yāh proktā nṛtta hastāsta thai va ca
sa mātr keti vijñeya tadbhedāt karanāni tu.

mātṛka is a fundamental combined pose of hands and feet. This is technically explained as a combined action of cāris (Feet-positions—movements) and nṛtta hastas (patterned poses of palms). Combined action of the three karaṇas is known as kalāpaka, four as bhānḍaka and five as sanghāṭaka. Angahāras, sometimes fold in their presentation six, seven, eight or nine karaṇas. It is never a single pose of the fixed (still) type but a continuity of attitudes of different limbs in a sequence always according to rhythm and beat of time.

6. karaṇa is described as:

IV. 57/2–59/2.

prāyeṇa karaṇe kāryo vāmo vakṣah sthitah karah,
caraṇasyan ugasacāpi dakṣiṇastu bhavetkarah,
hasta pāda pracaramtu kaṭi pārśvo ru samyutam

urah pṛṣṭōdaro petam vakṣyamanam nibōdhata,
yāni sthānāni yascaryo nṛtta hasta sthadaivaca
sa matṛ keti vinneyatadyogatkaraṇam bhavet.

The versatile dansuese or danseur according to her or his skill and dexterity presents the several combinations of the poses of the limbs. Generally the left hand is rested on the chest. This is normally the start for any karaṇa sequence to commence. The right hand is always moved to accord with an aesthetic and graceful cadence with the foot. These, with movements of the hands and foot, always align with the positions of the waist (kaṭi), side (pārśva), chest (hṛdaya), back (pṛṣṭa), and belly (udara). The movements of the hand and the patterned poses of the palms, lend grace to the sequential composite suite of actions of several limbs and all this is a karaṇa.

An attention pose is called souṣṭava. (See Ch. X, Para 5).

IV. 60.

kaṭi karṇa sama yatra kūrparam sa sira stha tha,
samunnatamurascaiva souṣṭavam nāmatadbhavet.

That posture in which the waist (hips) rump and the elbow are in a line with the ear, head, shoulders, normal chest and the knee is called souṣṭava—An Attention pose.

7. One hundred and eight karaṇas have been described in B N S. Their detailed study is tiresome to a general reader. But to illustrate, six karaṇas are herein described and their combination in a canonised sequence will result in the performance of an añgahāra, known as mada vilāsita—lascivious dalliance. The order of the various karaṇas is: (i) mada skhalita, K. 99. Eccentricity in inebriation,

verse 160, (ii) mattalli, K. 27, Whirling, 92, (iii) tala samsphoṭita, K, 69, Shouting, 130, (iv) nikuṭṭitaka, K. 9, Fully curved arms over shoulders, 69, (v) urūdvṛtta, K. 98. Thigh up-turned, 159, karihasta, K. 87, Proboscis, 148, kaṭichinna, K. 11, Split waist, verse 73 and valit K, 31, Conjoint whirling, 92.

The reader will find several technical terms in the given descriptions of the karaṇas. Attitudes of the several limbs are mentioned by their classified names which are explained in later chapters. The manner of these poses is included in the present explanation. K. 9, nikuṭṭita, 69. Fully curved.

nikuṭṭitau yada hastau svabāhu śiraso antare (1)
padau nikuṭṭitau caiva jñeyam tattu nikuṭṭanam.

The arms are fully curved over the shoulders, leaving space on either side of the head, with the legs fully bent. This is nikuṭṭitaka karaṇa.

(Kohala, another authority, directs bending of the body and raising it often in this nikuṭṭitaka pose).

K. II. kaṭi chinna, verse 71, ' Split waist ' (2)

parya yasah kaṭi chinnā bāhu śirasi pallavau
punah punasca karaṇam kaṭichinnam tu tadbhavet.

The waist is moved round and round, the hands, patāka-posed are crossed at the wrists (svastika of the hand) and released, this, when repeated, is to be known as kaṭi chinna.

K. 31. valita, verse 92, (conjoint whirling) (3)

apaviddho bhaveddhastah sūcī pāda sta thaivaca
ta thātrikam vivṛttam ca valitam nāma tad bhavet.

The hands are thrown out in abandon (apaviddha), the leg is raised and the knee stretched out to simulate a needle point (sūci) and the waist is whirled. (vivṛtta). This is known as valita.

K. 69. tala samsphoṭita, 130, Shouting. (4)

druta mukṣipya karaṇam purastadatha pata yet,
tala samsphoṭitau hastau talasamsphoṭite smṛtau.

The foot is raised quickly and projected out in front. The hands are clapped to produce sounds of shouting. This is known as tala samsphoṭita.

K. 98. urūdvṛtta, verse 159, ' Thigh upturned ' (5)

kara māvṛtta karaṇa mūrū pṛṣṭe ' ncitam nyaset,
janghāncita tathodvṛtta hyūrū dvṛttam taduchyate.

Wave the hand and place it below the thigh so that the full arm is in curvature. The calf is bent and put in urudvṛtta (the toes of one foot clasping the inner ankle of the other leg).

K. 99. madaskhalita, verse 100 ' Eccentricity in inebriation ' (6)

karau pralambitau kāryau śiraśca parivāhitam,
padau ca valita viddhau madaskhali ta ke dvijah.

The hands are let down hanging, the head moved from side to side (parivāhita) then the following sequencces of actions are performed with the foot.

(i) The legs are first bent and moved in valita *i.e.*, the knees are placed apart and a knee (preferably the right) is turned in circular formation.

(ii) Then the legs from knees down arc crossed (in svastika) and released.

(iii) These leg actions are repeated with the right and left. This suite of movements is known as madaskhalita.

These six karaṇas when combined in a long drawn continuous dance sequence in a particular order and combining some other complementary actions of other limbs in prescribed patterns make an añgahāra known as mada vilasita—Lascivious Dalliance. The text is:

IV. Verse 209-210, A. 16.

dolai karaiah pracalitai svastikā pa sṛtaib padaih
ancitair valitairhasta stala sanghaṭṭitaista ta thā,

nikuṭṭitam ca kartavya mūrūd vṛttam tathaivaca,
kari hastam kaṭi chinnam madad vilasite bhavet.

The hands—rather the forearm palms are upturned and moved in cradle swing formation,' the legs are crossed and interlocked, the arms, the feet and other limbs are moved in the order of karaṇas valita, K. 31, talasamghaṭṭita or samsphoṭita, K. 69. Then the other karaṇas of nikuṭṭita, K. 9, urūdvṛttaka, K. 98, karihasta, K. 87, and kaṭichinna, K. 93, are progressively and consecutively presented. The whole sequence is the aṅgahāra known as madavilasita , A. 16.

The reader has to note that these poses can only be learnt from a master Artiste—nāṭya ācārya. As this is about an Art to be practised, theoritical instruction alone is never a complete recipe.

7. Like this 108 karaṇas and 32 aṅgahāras have been explained.
8. *recakas*, ' quick casting out movements '.

These are four in number. They are movements including whirling and shaking. The recakas of the foot, waist, hand and neck are described *i.e.*, pada, kaṭi, kara and kanṭah.

These actions of recakas are never independent units of dance pose-patterns, but are only dance actions included in a complementary way to add vigour and grace to the presentation of karaṇas and aṅgahāras.

recita and recaka are synonymous.

recaka of the leg, consists in moving from side to side tripping and moving the feet in different ways.

recaka of the waist is to spin it round and round and to move it backwards.

recaka of the hand consists in lifting up the hand, throwing it about, moving it in circular motion and drawing it back. Similarly the fingers.

recaka of the neck, consists in raising up the neck, keeping it straight, erect, bending it, moving it sidewards or moving it in a circular motion.

Rāhula, another authority described recakas as the several independent whirling actions of the neck, hands, waist and the legs.

9. TAṆḌU described to Bharata the terrific destructive dance of the twilight, performed by Lord Śiva at the time of Dakṣa Yajña.

IV. 256.

mṛdanga bheripaṭaih gya dinḍima go mukhai
paṇavairdardu scaiva sarvā todyaih pramaditaih
dakṣa yagye[4] vinihate sandhyā kāle maheswarah,
nānāgaharaih prānṛ tyallayatala vasā nugam,
pinḍi bandhā sta to dṛṣṭvā nāndi bhadra mukhā gaṇāh.

To the accomplishment of music, orchestral synthesis consisting of mṛdañga, bheri, paṭah, bhānḍa, ḍinḍima, gomukha and all the other musical instruments, Siva danced the twilight-all-comprising-cosmic-dance at the time of dakṣa yajña. The dance repertoire consisted of all añgahāras, the rhythm of movement, coordinating with the time beat of the assembly of music and fanfare.

TAṆḌU further narrated that Śiva danced the recakas and añgahāras, the vigorous movements and Pārvati did the delicate and lovely cadences of the limb movements.

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4. Lord Śiva married Sati or dakṣāyani, daughter of Dakṣa—a progenitor. When he undertook to perform a sacrifice out of an ill-will he bore against Śiva, he behaved impolitely by not extending an invitation either to his daughter Sati or to her husband. But Sati, out of her affection to the father's home, informed Śiva and went to the sacrifice conducted by her father. Under rigid commands of Dakṣa, Sati's visit was treated with indifference and positive neglect. In an utterly mortified and humiliated state of agonised feelings, she raised a fire and consumed herself. Śiva in an arrant and ferocious manner destroyed Dakṣa and other hordes of miscreants by performing His Destructive Dance.

Sati, reborn as Pārvati, spent her youthful days in penance and austere living, prayed to Lord Śiva, to be accepted as His Spouse. Śiva and Pārvati, the Eternal Spouses are symbolised to be the Original FIGURANT and FIGURANTEE His dance is of the vigorous masculine type. Her's is the delicate, graceful and feminine pattern.

10. Each god and goddess had for his or her counterpart a celestial spouse, symbolising an excellent VIRTUE. The twin dance of both the counterparts is known as piṇḍi bandha. The counterparts of the angels are called piṇḍis. All these variegated dance patterns were imparted to TANḌU by Lord Śiva and thereafter they were called tānḍava—TANḌU'S dance repertoire.

II. The ṛṣis implored Bharata thus: IV. 267-271

yada prāpyarthe marthānām tagnairabhina yah kṛtah
tasman nṛttam kṛtam yetat kam svabhāva mapeckṣate.

nagitākārdha sambadham nacapya r tha sya bhāvakam,
kasmānnṛttam kṛtamhye tat gite savasāriteṣuca.

To this Bharata replied:

atrocyate na khalvardham kamci nnṛ tta mapekaṣte,
kimtuśōbham janayatitya tonṛttam pravartitam,
prāyeṇa sarva lōkasya nṛtta miṣṭam svabhavatah,
manglya mi ti kṛtva ca nṛtta meta tprakīr titam,
vivāha prasavāvāha pramōda bhyu daya di ṣu.
vinoda tarṇam cete nṛtta metatpra vartitam.

Gesticulations are the means to get at the meanings of things and this is abhinaya. Then why are these nṛtta—blank, pure dance movements agalore? This has no reference to the meaning of the song. Then why these flat dance sequences sung in asārita type of music?

Bharata replied: ' Yes. Nṛtta has no bearing on the meaning of the words of the songs. It is performed and produced for its aesthetical grace, excellence and pleasing results. These dance cadences have their delight-producing effects. During times of festivities like marriages and birth of children, these nṛtta performances are considered to be auspicious. It provides for a delightful diversion. It has an appeal which is universal and popular. Hence the importance of nṛtta.

CHAPTER VI

THE PŪRVA RAÑGA RITUAL

This is an elaborate chapter dealing with the lengthy ritual of pūrva rañga. It is common knowledge that the Vedic ritual known as pūrva mimāmsa scrupulously deals with many details of sacrificial ceremonies. The rigour, the descipline, the propitiation to the gods, the offerings to be made and finally the accomplishment to be achieved by the master of the ceremonies, are based on the theory of doing acts and reaping their fruitful consequences to the transcending elevation of one's own being. Analogically the theatric stage is considered as the Vedic Altar. All the Presiding Deities are propitiated, the orchestral music is tuned and timed and commenced. Two or three actors enter the stage, in a conventionalised gait, according the steps to music, sing paeans of invocation, adoration and praise, introduce the poet and the play and prepare the audience to be the fitting recipients of the feast of eyes and ears. This pūrva rañga ritual is a condition precedent to the commencement of the play. The performance is a Commandment. No transgression is permitted. No violation is tolerated. Any breach is considered to be perdition.

2. The preliminary step is, assembling all the musical instruments at a place—in front of the nepadhya gṛha and at the back of the rañga (stage). A series of technical terms are used to describe the musical preface in these pūrva rañga rites. Each instrument is to be tuned to the proper drone of melody and harmony. Invocation to the gods, welcome to the King, the lord of the land and other spectators comprise the performance of nāndi.

3. After the tumultuous prelude, the sūtra dhāra, the regisseur, enters, with flowers in his palms. He is accompanied by two side-actors—pāri pārśvakas. They enter in a conventionalised sthānaka

of vaiṣṇava (vide Ch. X) bearing, auspicious looks and in an attention-pose, souṣṭava. They must have previously observed certain disciplines of piety and cleanliness. One of the side-actors carries the auspicious gold vessel, and the other bears the jarjara, the symbol of safety and victory. They must make five strides and prepare themselves for the worship of Brahma. These steps have to be taken by lifting the foot by three tālas (27″) and placing it again forward in the middle of the third tāla. The regisseur showers or rather offers the hands-full of flowers on the centre of the stage, the seat of Brahma, the creator. They bow to this chief deity Brahma. Later obeisance is to be made to the audience. All the three move towards the place where all the musical instruments are assembled. Progressively all other presiding deities are worshipped.

110 to 115. nāndī. Ch. V.

sūtra dhārah paṭheh tatra madhyamam svaramāsritah,
nāndīm padai dvādasābhihastābhi rvapyalam kṛtam,

namōstu sarva devebhyo dvijātibhyah śubham tatha,
jitam somena vai rajya sivam go brāhmaṇāyaca,
brahmottaram tathaivāstu hatā brahmadviṣastathā,
prasasyemām mahā rāja pṛthivīm ca sa sāgaram,

rāṣṭram pravardhitām caiva ranga syā śā sāmūṛdhyatu.

prekṣa karturmahandharmo bhavatu brahma bhāvitah,
kāvya karturya sascā stu dharmascāpi pravardhatām,
ijyayā cānayā nityam prīyantām devatā iti.

nāndī padāntareṣveṣu hyevamāstviti nityaśah,
vandetam samya guttābhirvāgminau pāri parśvakau,

evam nāndī vidhātavyā...

sūtra dhāra must recite the nāndī in the medium tone and it must consist of twelve or eight words. The prayer is couched in this manner:

" I bow to all the gods. May prosperity dawn on the scholars. May the King, Soma, have all auspiciousness. So too

cows and scholars. May the King rule over the land and seas. May the Kingdom prosper and the stage have plentitude. May all the spectators be dharma-abiding. May the playwright-poet attain fame. May there be progress for dharma. May all the gods be pleased."

While this invocation is being uttered, the side-actors, who are always reputed for their grand eloquence say 'be it so'—tathāstu. Soon after this nāndī invocation, the side-actors have to say 'digle, digle; and jhanṭu jhanṭu' in a rhythm according to time beats.

Then a ślōka must be recited in a high tone. The verse must be in praise of the God who is to be propitiated. Soon afterwards, a ślōka in adoration of jarjara must be sung. Thuswise the invocation continues wishing for an all-round auspiciousness.

5. Conventionalised steps have to be taken in movement. Songs of particular melodies have to be sung. Then enters the Court Fool—vidūṣaka. His conversation with the sūtra dhāra must be humorous, irrelevant and disjointed. It may even be extended to impertinence, illogicality and always be in the form of questions to initiate a dialogue.

6. This is śuddha type of pūrva rañga. The other is citra type and this is to be performed by adepts in dancing. There must be high pitched singing and loud fanfare. The flowers have to be strewn over wider areas. The dansueses have to perform añgahāras and recakas. After this they exeunt.

7. In the matter of singing and dancing there should not be any overdoing or any transgression of the canons and directions. These faults will displease the spectators and will cause their discomfiture. Such a mal-play leads to the ruin of lucidity and clearness. The rasaite effect will be marred. The rest of the play will be flat and insipid.

Production of a play is always known and understood as a sacrifice performed to please the gods.

8. In the countries of Avanti, Dakṣina, Āndhra and Māgadhi, actors must perform pūrva rañga rites in either of the two ways. This is mostly guided by traditional practices.

CHAPTER VII

RASA Gustibus—TASTE

(Aesthetic Essence)

1. The listeners of Bharata questioned him thuswise:—

   (i) Wherein consists the state of being in rasa?
   (ii) What is rasa when applied to a play?
   (iii) What are bhāvas—feelings and emotions?
   (iv) With what do the emotions deal?
   (v) What are Saṅgraha, Kārika and Nirukta?

2. Bharata

" I can only expatiate on the above topics in brief, as this extensive science is inexhaustible." There are innumerable texts and commentaries thereon.

Saṅgraha is a compendious compression of topics of Nāṭya-subject, dealt with in Sūtras and commentaries thereon.—(Bhāṣyas). This Saṅgraha exposition, in brief deals with (1) Rasa, gustibus: (2) Bhāva, emotions and feelings; (3) Abhinaya, gesticulations; (4) Dharmi, Natural and conventional Rules; (5) Vṛtti, Moods and Modes; (6) Pravṛtti, Traditional Types; (7) Siddhi, Accomplishment; (8) Svaras, tunes; (9) Ātōdya, Orchestral instruments; (10) Gāna, Music; (11) Rañga, Stage; Further, some texts also include in Saṅgraha; (12) Upacāra, Etiquette and (13) Maṇḍapa, Auditorium;

Thus the subdivided topics are thirteen and these are comprehensively called SAṄGRAHA.

3. Kārika. ' Expanded Expressions '.

These are literary modes of expression in verses expanding the meanings and purport, covered by trite and pithy sayings known as Sūtra.

4. Nirukta. ‘ Etymological Diction ’.

The derivations attached to several ‘nouns’ as found in dictionaries—nighanṭu, the various declensions of verbal roots, and the basic rules of interpretation to milk out the meanings, are the features and contents of Nirukta.

Special import of words and derivative connotations of expressions are also dealt with in Nirukta (Technical terms).

Saṅgraha is an elaborate and explicit narration of the knowledge of Nāṭya as gathered from the pre-existing Kārika and Nirukta —comprising of technical terminology.

5. Rasa. Eight “tastes” are recognised. (Aesthetic essences—gustibus).

1. Sṛngāra:	Beauty in excelcis.
2. Hāsya:	Buffoonery including wit, redicule and foolery.
3. Karuṇa:	Mercy and compassion.
4. Roudra:	Terrific and frightful.
5. Vīra:	Heroic and magnanimous.
6. Bhayānaka	Weakness in fright.
7. Bībhatsa	Loathsomeness.
8. Adbhuta	Wonderment.

6. Bhāvas classified and listed.

There are three types of Bhāvas—Emotions and feelings. (i) Sthāyi, stable and composed; (ii) Sañcāri, fleeting and varying; (iii) Sāttvaja, immanent, innate, natural and involuntary.

Sañcāri is also known as Vyabhicāri.

I. Sthāyi—Stable, composed and lasting feelings and emotions. These are eight in number.

1. Rati	Consummation of joy and happiness.
2. Hāsa	Merriment and hilarity.
3. Sōka	Sorrow consequent on separation.

4. Krōdha — Excitement and anger in resentment.
5. Utsāha — Exultation of spirits.
6. Bhaya — Timidity due to fear.
7. Jugupsa — Loathsome feeling causing disgust.
8. Viśmaya — Struck with wonder.

II. Sañcāri or Vyabhicāri—Fleeting, incidental and varying emotions.

These are always ancillary to the stable emotional conditions. They are thirty three.

1. Nirveda:	Pressure in agitation.
2. Glāni:	Depression of feelings.
3. Śaṅka:	Dubious condition.
4. Asūya:	Jealousy.
5. Mada:	Lustful passion.
6. Śrama:	Exhaustion.
7. Ālasya:	Slothfulness; Languor.
8. Dainya:	Meekness.
9. Cinta:	Sorrowful and cogitation.
10. Mōha:	Infatuation.
11. Smṛti	Mindfulness; Memory.
12. Dhṛti:	Fortitude.
13. Vrīḍa:	Bashfulness.
14. Capalata:	Fickleness.
15. Harṣa:	Exhilaration.
16. Āvega:	Impetuosity.
17. Jaḍata:	Dullness; Stupor.
18. Garva:	Pride; Arrogance.
19. Viṣāda:	Dejection, Despair.
20. Autsukya:	Deep expectation.
21. Nidra:	Sleep.
22. Apasmāra:	Incoherence and tipsy talk.
23. Supta:	Deep sleep.
24. Vibōdha:	Awakened state; wakefulness.
25. Amarṣa:	Undeserving compassion, intolerance.
26. Avahita:	Dissimulation, ornate concealment of passions

27. Ugrata: Ferocious anger.
28. Mati: Intelligence.
29. Vyādhi: Disease, Imbalance in health.
30. Unmāda: Madness.
31. Maraṇa: Death; Complete prostration.
32. Trāsa: Extremely puzzled.
33. Vitarka: Suspense and extreme doubting.

III. Sāttvika or Sāttvaja: Immanent and innate natural feelings.

1. Sthamba: Motionless and immobile.
2. Svēda: Sweating.
3. Romānca: Horripilation.
4. Swara Bhanga: Distortion in voice.
5. Vēpathu: Tremor.
6. Vaivarṇya Change of colour of the face.
7. Aśru: Tear-ridden.
8. Pralaya: Deadly Swoon.

(These three types of Bhāvas are dealt with in Chapter VII.)

7. Abhinaya: Gesticulations. (Actions).

Four ways of gesticulations—abhinaya—are dealt with.

1. Āṅgika: Bodily and limb movements.
2. Vācika: Vocal expressions.
3. Āhārya: Decor, makeup and costume.
4. Sāttvika: Natural and realistic expressions.

8. Dharmi: This is of two kinds.

(i) Loka Dharmi: Imitation of Nature.
(ii) Nāṭya Dharmi: Conventionalised for the Stage.

9. Vṛttis: Moods and Modes.

These are sub-divided into four: (i)Bhārati: dealing with the language; (ii) Sāttvati: is the natural; (iii) Kaiśiki: Subtle, delicate and lovely actions. (mostly feminine) and (iv) Ārabhaṭi: Vigorous, ferocious and masculine actions.

10. Pravṛttis: Regional schools of Dance Tradition.

(i) Āvanti: Round about the city of Avanti.
(ii) Dakṣiṇa: South of the Vindhyas.
(iii) Ōḍhra: Orissa.
(iv) Pāncāla: Punjab (Greater).
(v) Madhyama: Central India.

11. Siddhi: Accomplishment: This is of two kinds.

(i) Mānuṣī — Human.
(ii) Daivi — Divine.

12. Svaras: 'Staff Notation'.

Tonic: Solfa Notations. (music—fundamental vocal sounds) These are seven:

(i) Ṣaḍja .. Sa.
(ii) Niṣāda .. na.
(iii) Ṛṣabha .. ra.
(iv) Gāndhāra .. ga.
(v) Madhyama .. ma.
(vi) Pañcama .. pa.
(vii) Daivata .. dha.

These are tonal progressions into a pitch and regression.

(Solfa notations are:—
do (or) ut; re, mi, fa, sol, la and si or te).

13. Ātōdya: 'Orchestral instruments'. These are of four kinds.

(i) Tataṁ Stringed instruments.
(ii) Avanaddham Drums—percussion.
(iii) Ghana Cymbals.
(iv) Suśira Wind instruments.

14. Gānam. Singing. This consists of five types.

(1) Pravēśa:	Commencement.
(2) Ākṣēpa:	Sustaining as a sound.
(3) Niṣkrama	Winding up.
(4) Prasādika	expansion and spreading out.
(5) Antara	(contained in).

These are always attuned to Dhruva tāla in time beats. (Rañga and Maṇḍapa are the same).

15. Prakṛti. Realistic Representation. This is of three types.

(i) The Superior,
(ii) The midium and
(iii) The ordinary.

16. Upacāra. Etiquette and courtesies.

This is two-fold. (i) Within and (ii) Without.
(i) Bāhya; without and (ii) Abhyantara; within.

17. Rañga. Stage (Maṇḍapa).

This is of three types as described in chapter II.

Square, Oblong and Triangular.

This VII Chapter is very significant, as it analytically deals with the several subjects that comprise the whole of THEATRICS. These topics are dealt with including apocryphal interpolations for *eg.* prakṛti, upacāra and Maṇḍapa. The expatiation of each of these topics forms the complete thesis of Nāṭya Śāstra, its core and substance.

This Chapter is concluded by dealing with the first topic ' rasa ' TASTE.

CHAPTER VIII

RASA—GUSTIBUS

" De Gustibus non disputandum ".

(There can be no dispute with regard to TASTE).

1. Bharata expounds the theory of RASA, as contained in Sutra granthas. Sutra-treatises.

2. No meaning will transpire or proceed without the admixture of some rasa. *Rasa* emanates, arises and springs out of the combinations of (1) Vibhāva, (2) Anubhāva and (3) Vyabhicāri. In this connection an analogy is given for clearer understanding. It is even as several ingredients, roots, condiments and other substances mixed and seasoned together that give an edible taste. It is like a treacle mixed with other substances to make a cake which tastes well. Similarly several stable conditions, influenced by several emotions attain the status of *rasa*.

(i) Vibhāva: Thought, feeling and emotion.

(ii) Anubhāva: Physical manifestation of thought, feeling and emotion (vibhāva) either in words or actions *i.e.*, body-cum-limb movement and gestures.

(iii) Vyabhicāri: See ante.

3. How is rasa tasted?

It is even as good and healthy people eat the edible prepared out of several condiments, and derive pleasure out of it. Analogous are the stable conditions and emotions modulated by speeches, poses and postures which produce different kinds of emotional expressions and which are so enjoyed by the onlookers, who are the elite and goodmen. They derive pleasure from the spectacle performed and produced by the expert actors.

The authoratative verses are:

VI,

35.

yatha bahu dravya yutairvyanjanairbahu bhir-yutam,
āsvāda yanti bhuñja na bhaktam bhakta vido janāh."

36.

bhāvābhinayasambaddham sthāyibhāvam stha-tho budhāh,
āsvādayanti manasā tasma nnāṭya rasāh smṛtah "

As experts in good taste of food swallow the comestibles made of different kinds of substances, even so do wise men swallow by their receptive minds the various expressions of the actor indicative of varied emotions, and enjoy. This pleasure-experience is called Nāṭya rasa. Thus the spectators become *rasaite i.e.* they have a gustatory experience.

4. The listeners put the next poser to Bharata, thuswise:

Is it that the emotions arise out of *rasa* or *rasa* out of emotions?

To this Bharata answered: "some experts consider that emotions and *rasas* act and react on one another. But I do not subscribe to this view.

The *rasas* spring out of expressional modulations.

VI 38

nānābhinaya sambaddhān bhāva yanti rasāni man,
yasmattasmada mī bhāvā vijñeyā nāṭya yoktṛbhih "

As the taste—*rasa* is held to emanate (in the spectators) from the variegated emotional expressions and movements (of the actor) the gamut of emotional expressions have to be scanned and studied by Regisseurs of plays (Prayōktāh).

VI 39

nānā dravyair bahu vidhair vyanjanam bhāv yate yathā '
evam bhāvā bhāvā yanti rasā nabhinayaih saha "

Even as a product of different condiments is palatably relished, so the *bhāvas* are pleasingly experienced by tasteful actions—*rasa-abhinaya*.

The above explanations lead to the further inference that there can not be any *rasa*, devoid of emotional expressions or vice-versa. *Abhinaya*—action is a composition of emotions and *rasa* and this secures the accomplishment—*Siddhi*.

Even as a tree grows out of a seed and bears flower and fruit, so the *rasas* are like the germinating seed and the *bhāvas* are dependent upon them.

VI 42

yathā bījādbhaved vṛkṣo vṛkṣāt puṣpam phalam yathā'
tathā mūlam rasāh sarve te bhyo bhāvah vyavastitāh"

Therefore the stable conditions are the indices of *rasas*. Bhāvas are always impregnated with the essentials of *rasa*.

5. Originally only four *rasas* are recognised. Sṛngāra, Raudra, Vīra and Bībhatsa. The travesty of Sṛngāra is Hāsya. Similarly Raudra into Karuna, Vīra into Adbhuta and bībhatsa into Bhayānaka. The following are the colours that signify the eight *rasa* and the presiding deities of each:

(1) Sṛngāra — Śyāma, Dark green or blue: Viṣṇu.
(2) Hāsya — Śveta: White: Pramatha gaṇās.
(3) Raudra — Rakta: Red: Rudra.
(4) Karuṇa — Kapota: Pigeon colour: Yama.
(5) Vīra — Gowra: Pale red: Mahendra.
(6) Adbhuta — Pīta: Yellow: Brahma.
(7) Bībhatsa — Nīla: Violet: Maha kāla.
(8) Bhayanaka — Kṛṣṇa: Black: Kāla Deva.

CHAPTER IX

RASAS—TASTES

SṚNGĀRA

This ' taste ' springs out or emanates from the stable conditions of pleasurable feelings in their exuberance. That which in ordinary course of life, is pure and clean, agreeable to intellect and fit for sacrifice, brilliant and good to look at, and is assimilated with the idea of Sṛngāra—beautiful, is the state of Sthāyī Bhāva. One that is gaudily and brilliantly dressed, is called—generally a sṛngāra person, Moreover, the names of some persons intrinsically by themselves will be suggestive of ' high birth ', noble lineage and heritage, and excellent habits; so too the names of these *rasas*—tastes, which are passim found in Nāṭya Śāstra. They are self-suggestive in regard to their origin, mode and purpose, as though somebody teaches us what they signify and mean. This Sṛngāra, purified as it is, distilled, through ācāra—customary habits, is always pleasing and captivating by its brilliance and other ornamentation. This attaches to both sexes, being part of the very nature of high birth and youth.

2. Sṛngāra has two foot-holds:

(i) Sambhoga	Meeting and Consummation.
(ii) Vipralambha	Separation and consequent agony.

(1) Sambhōga:

Emotional flowering of Sṛngāra sensations is produced in the following milieu:

(i) Agreeable seasons.
(ii) Decoration with flower garlands.
(iii) Application of scents and unguent pastes.
(iv) Tiolette.

(v) Company of those desired.
(vi) Fine houses and beautiful apartments.
(vii) Visits to orchards and arbours.
(viii) Listening to good music.
(ix) Witnessing pleasant things.
(x) Dalliance leading to ecstatic joy.

The gesticulations must be nimble and agile. They must be of the eye, eye-brows and side glances. The speech must be pleasant and sweet. The above actions should never be overtaken by any of the sour fleeting feelings (vyabhicāri) like slothfulness, wrathfulness and dejection etc.

The milieu consisting of the display of the actions of the above pleasant features and conditions will be conducive to reach the ripened stable feeling known as Sthāyi bhāva, rati. When the actor represents or simulates the co-ordinating postures and actions and reaches the stable feeling, rati, then springs out in the spectator, the relish and flavour, taste, known as Sṛngāra rasa.

Vipralambha:

The actions in this state must display the following feelings and emotions.

Uneasiness, dejection, suspense, envy, exhaustion, drooping, expectation, sleep, deep slumber, dream, wakefulness, diseased state, madness, incoherence, dullness, stupor, death and the rest of the feelings of discomfort and ill-temper.

Sṛngāra is always considered to comprise of Sambhoga and vipralambha. The latter which always covers mercy and sympathy—Kaṛuṇa, has ten sub-divisions as dealt with by the author of vysika sastra (Science of erotics).

Karuṇa:—mercy and sympathy arise in cases of imprecations, degradation, intricacy, separation from the dear ones, ambition, death, as also in states of deep anxiety, sorrow out of some consideration and attachment.

Sṛngāra comprehends all feelings of Karuṇa also.

VI (Prose):

"eva manyah karuno nyasca vipralambha iti". eva meṣa sarva bhāva samyuktah sṛngāro bhavati"

Sṛngāra is essentially filled with pleasurable feelings and accompanied by effects of seasons, adornment with flowers, and liaison between lovers. Moreover it also arises when lovers visit arbours and orchards, and travel enjoying landscape.

These have to be displayed with beautiful actions of the eyes and smiling faces, pleasing words, by fortitude, pleasure and fine dressing. Exuberance of elation is the keynote.

(The feature of '*rasa*' in this chapter will be better understood after re-reading it and after the next chapter on bhāva is perused. Both are the important components of the full concept of *rasa*).

3. Hāsya:—Buffoonery including wit, ridicule and foolery.

The basic stable condition is hāsa, laughter and merriment. This consists of counterfeiting and portraying the defects of others. This may be in dressing, ornamentation, craftiness, putting on conceited appearance, wavering, cunning nature, undignified conversation, betrayal of awkwardness and general drawbacks. These are displayed by the actions of nose, cheeks, expanded looks, making contorted and distorted actions, sweating, discolouration of face, drawing the attention of neighbours. laughing uproariously, keeing the palms at the waist.

The following fleeting emotions go to the aid of hāsya rasa:

(1) Avahiddha Dissimulation of internal feelings.
(2) Ālasya slothfulness.
(3) Tandri Laziness.
(4) Nidra Sleep.
(5) Svapna Dream.

(6) Prabodha	Awakened state.
(7) Asūyā	Jealousy etc.

These feelings of Hāsa are of two kinds:

(1) Ātmasta	Subjective.
(2) Parasta	Objective.

If the performer himself laughs over his own action, it is subjective—ātmasta; it is objective if he makes others laugh—parasta.

VI (Prose):

yada svayam hasati tadātma sthah,
yada tu param hāsa yati tadā parasthah"

That is known as Hāsya Rasa where one is provoked to laughter on seeing unnatural dressing (viparita alamkāra), queer conduct and habits, and peculiar names. One is also induced to laugh at the greotesque habits, speech, movements of the body and dress.

Laughter-emotion is found to manifest in six ways, having regard to the classes of persons, their status and circumstances.

(1) Smita	Smile.
(2) Hasitam	Laughter.
(3) Vihasitam	Loud laughter.
(4) Upahasitam	Ridiculous laughter.
(5) Apahasitam	Unnecessary and impertinent laughter.
(6) Atihasitam	Excessive laughter.

Smita (smile) and Hasitam (laughter) are found in the superior type of persons; similarly *vihasitam* (loud laughter) and *upahasitam* (ridiculous laughter) in the medium type and the last two varieties *Apahasitam* (unnecessary and impertinent laughter) and *Atihasitam* (excessive laughter) are found in the ordinary.

In the Superior type:

1. *Smita* (smile): The manifestation of this feeling consists in expansion of the cheeks and eyes and elegant looks. The teeth are not exposed and the whole demeanour is grave enough.

2. *Hasita* (laughter). There will be slight expressive expansion of the eyes, face and cheeks. Closed teeth-line is slightly exposed.

In the medium type:

3. *Vihasitam* (loud laughter). Eyes and cheeks are slightly contracted. These actions are accompanied by sweet and agreeable voice. They are dependant on circumstances and time and change of hue on the face.

4. *Upahasitam* (ridiculous laughter). In this, the nostrils will be expanded, the looks are crooked, the heads of the shoulders are shrunk and contracted.

In the ordinary type:

5. *Apahasitam* unnecessary and impetuous laughter):

The laughter is out of place. Eyes are filled with tears. The heads of shoulders are shaken up.

6. *Atihasitam* (Excessive and uproarious laughter):

The eyes are tear-filled in excitement. Roaring voice is audible. The sides are held by hands and pressed down to overcome the outburst of laughter.

The contexts for the six varieties of laughter in the three types have to be created in literary works having due regard to the superior, medium and ordinary types of persons.

4. Karuna—Mercy and compassion.

This arises out of the stable conditions of Śōka, (sorrow on separation). The following are the feelings that aid the stable condition.

Feelings that are consequent on (1) a curse, (2) distress, (3) fall or degradation, (4) bereavement, (5) separation from dear ones, (6) loss of wealth and prowess, (7) killing, (8) bondage, (9) casualty, (10) serious injury, (11) sorrow when re-united and (12) when one is killed. The above feelings are enacted by tears, crying, dryness, discolouration of the face, languid limbs, deep breathing, sobbing and trance.

The ancillary and fleeting feelings are:—agitated state, depression, moody and sorrowful condition, uneasiness, trepidation, confusion, swooning, wearisomeness, fear, low spirits, disease, dullness, lunacy, incoherence, trembling, slothfulness, death, violent shaking from top to toe, discolouration, tears and change of voice.

5. Raudra. (Terrific and frightful).

The taste has its basis in the stable condition (sthāyi) of Krodha—Anger, and it embodies the natural expressions of rākṣasas, titans, or men in high excitement. This is generally the penultimate stage for the outburst of a quarrel. This rasa is displayed by feelings of anger, attacking passions, despising, insulting, disgracing, uttering falsehoods, maligning, striking, violent dealing, harsh speech, contumely expressions, envy and the like.

The above congeries of feelings and expressions are manifest in the following actions:—

> Beating, tearing away, teasing, cutting, giving blows, dragging, discharging missiles, damagingly hurting, shedding blood and the like. Further bloodshot eyes, sweating, knitting of the brows in anger, hindering and arresting, biting the lips, grinding of the teeth, bulging of cheeks, squeezing of hands, fingers and the like. The feelings underlying this emotion are extreme vigilence and alertness, excitement, trepidation, implacable anger, terrific appearance, haughtiness, wild looks, shuddering with anger, hair standing on end, and trembling voice.

Anger is taken for granted with some like the rakṣasas etc. Their very appearance like multiheadedness and handedness dis-

hevelled hair, blood-shot and protruding eyeballs, fearful and black appearance are provocative. Even in their minions one can detect the qualities of militancy, belligerancy and quarrelsomeness.

More than all this, this rasa consists of, or emanates from, terrific voice, cruel and loud tones, use of weapons, and movements teeming with all kinds of terrific acts.

6. Vīra. Heroism and magnanimity:

This noble rasa emanates from the basic stable feeling of exhilaration of spirits (utsahātmaka).

The feelings that aid the above in a complementary manner are alertness accompanied by constant attention and vigil, politeness, polity, strength, enterprising valour, boldness, dexterity, in excelsis.

They are exhibited by qualities of fortitude, determination, pride, tribulation, sternness, undue mercilessness, self-consciousness, sobriety, wakefulness and horripilation.

Mournful mood and betrayal of bewilderment are foreign to this Vīra rasa.

Further the feelings are displayed through steadiness, courage, pride, hilarity and exhilarating spirit. Valorous prowess, shown by use of words and indicative of contempt for the lowly are also features that contribute for the rasa.

7. Bhayānaka. Weakness in fright.

This is born out of the stable condition of fear. The same is exhibited through the feelings of grotesqueness and unpleasantness. It includes such expressions naturally made manifest on hearing ill-omened voices of foxes, shrieks of owls and allied sounds, that per se cause fear and a shudder. Entering empty and deserted houses and the thick of wild forests causes this feeling. Moreover the news of the destruction of the nearest and the incarceration of dear ones has the same effect. The above terror-stricken feelings are displayed by the trembling of hands and feet, unsteady looks, horripilation, discolouration of the face, change in the voice and the like.

The fleeting feelings that are ancillary to the above are: standing still, sweating, suspense, stupor, sinking, trepidation, stupid vacancy, fear, incoherent babbling, death and general insensibility.

Moreover, Bhayānaka is well known to consist of the effects of wild voices, too much of placidness, witnessing a battle terrific, entering dark forests, vacant houses, hearing the news of transgression of the law of the King and command of the teacher.

The fear so caused by the above is displayed by the distortion of the body, face, looks, standing motionless, looking agitatedly, dried up demeanour, fluttering of the hearts and horripilation.

The expression of placidity which is generally the antithesis of frightened condition (because of its overbearing and involuntary nature) arises out of the same feelings and conditions but in placid state, the expression is mellow and soft. This fear-feeling is manifest in the actions of trembling hands and feet, motionlessness, still body, contracted action of the heart, dryness and hoarseness of the lips, cheeks and throat.

8. Bibhatsa. Revolting and loathsome.

The stable conditions out of which this taste arises are unpleasantness, unwelcome state, aversion, ignoble and ill-famed events, unclean and undesirable things, unsuitable sounds to the ear and grotesque scenes to the eye. Also the feelings like agitation, nauseating sensation produce this condition.

The same is displayed by the uneasiness of the body, distemper, distortion of face and nose, rubbing, sneezing, spitting, uneasy movements of the body and the like, twisting contortions of the face, eyes and nose (closing of the nostrils to ward off stink), pressing down the nose, bent head, looking down, hopping without reason and tripping of the foot for unknown causes.

9. Adbhuta. Wonderment.

The stable conditions out of which this taste arises are surprise on seeing a divine being, accomplishing cherished objects,

visiting pleasure gardens, temples, large audiences, an aeroplane or any aerial or space vehicle, magic, sleight of hand, and things that happen out of the natural way.

The same are displayed by fully opening the eyes, looking as things aghast, horripilation due to excitement, tears of joy, sweating, pleasurableness, applaus, awarding presents, composing verses extempore, asking for an encore and exclamations, like Hah, Hah, continuously. Further the feelings are manifest in extreme pleasure uttering hysterical cries, fortitude, dullness and stupor, behaving as if lost in a grand spectacle.

10. It is agreed on all hands that the ninth *rasa* Śānta (Tranquility) was not one countenanced and recognised by Bharata. But later writers on Literary Ornamentation gave a place to it inspite of the controversy. But it is recognised as a rasa, for purposes of refuting its place as much. Its mention has come to stay. Some editions of B N S have wisely included the passages explaining this *rasa* on the firm ground of its expatiation by Abhinava Gupta pāda cārya, the Great Commentator of BNS.

Śānta. (Tranquility).

The stable feeling is Śama: placidity and pacification. This leads to the *Finale:* Liberation of the spirit—Mōkṣa. This arises out of knowledge of the Ultimate Reality. Renunciation of things mundane, and purity of intention (thought, deed and word). The display of the above consists of Yama—self-control, Niyama—austerity, Adhyātma—Introspection, Ātma Dhyāna—self-realisation, Dhāraṇa—Receptivity, Upāsa—penance, Sarvabhūta daya—compassion towards all created beings, communion with the Higher Spirit and understanding or awareness.

The ancillary feelings and emotions are agitation, recollection, sternness, purification of the different classes of society, steadiness and horripilation.

Further, Śānta springs out from the complete control of the organs of sense and actions by taking a firm foothold in introspection

and wishing the welfare of all animated beings. Even so when there is the sublime feeling beyond the reach of weal and woe or hatred and jealousy and looking on all beings with equality.

CHAPTER X

BHĀVA - FEELINGS AND EMOTIONS

1. The discourse on 'Bhāva', feelings and emotions opens with the questions of the 'listening' pupils of Bharata.

> (1) Bhāva: What is it? (2) What is it that tends to become Bhāva? (3) What are they going to become?

2. The answers are the synthesis and analysis of the subject of Bhāva.

The coordination of some essential ideas and feelings correlated to the theses of poesy and as interpreted by word, body and mind is Bhāva.

Verbal root is 'Bhu'—To do. Bhavitam is conceived or made. Similarly Vāsitam—smelling. The meaning is—specialised. It is well known in worldly experience that when we say such a thing is saturated with a particular scent or taste, we use the word Bhavita. The idea is conceived and seasoned in the mind and through the word and action it is expressed for purposes of communication to others and this is Bhāva, Whatever idea or thing is suggested by the word Vibhāva or Anubhāva, in the actions followed by body, speech and mental feelings that is known and connotated to be the concept of Bhāva.

That is Bhāva where there is a combined effect of speech, body, facial expression and the natural instincts (in all actions) along with what is conceived in the mind of the poet—what he meant and intended to communicate.

3. Then the question arises, what is Vibhāvā?

Vibhāva is both the subject and object of knowledge. The idea, when well dressed and seasoned with the actions of speech, body and natural disposition, assumes the name of vibhāva. It is also the

unit of knowing (vijnāta). It is called vibhāva because many ideas are incident to the several actions of word and body. The specialised process of knowing the idea and the actions of speech and body is technically termed as Vibhāva.

4. Anubhāva.

The combined actions of body, mind and natural feelings are realised and are manifested for easy comprehension and this is known as the process of Anubhāva. Where an idea or a theme is conceived and experienced in all its variations and ramifications by the combined actions of speech and body, it is known as Avibhāva. External manifestation of the concluded Vibhāva is Anubhāva.

The mere idea—bhāva, its ideation becomes perfect or completed, when coordinated with Vibhāva and Anubhāva *i.e.*, when it is well settled for comprehension it is Vibhāva, and when well perceived and understood by experience, it is Anubhāva.

Anubhāvas and Vibhāvas are all within the experience of everyman in the world and these accord to the course of worldly life.

5. There are three subdivisions of Bhāvas.

(1) Sthāyi—stable .8; (2) Sancāri or Vyabhicāri 33; and (3) Sāttwaja or Sāttvika, involuntary and natural 8; making a total of forty nine.

These are the indices of appreciation of the import of the essence in poetic compositions. These in combination with the ordinary qualities of nature give rise to what are known as Rasas.

VII. 12:

yōrdho hṛdaya samvādī tasya bhavō rasōdbhāvah
Śarīram vyāpyate tena śuṣkam kāṣṭa mivāgnina "

That subjective quality which is in coordination or in correspondence with the inner heart, its dormant empathetic response, that state is the origin of Rasa—TASTE (a congeries of mental feelings and emotions). It is like fire that inheres in the piece of timber. It pervades the whole system of physical and intellectual make up.

The question arises, if the so called Rasas are to spring out of a combined action of natural qualities along with the aforesaid forty nine Bhāvas, which inhere in poetic compositions, why then do the natural and stable conditions obtain the classification of Rasas as such. The answer is given by citing an analogy. Just as hands, feet, abdomen and other limbs are common to all men, still among them attain the dignity of kingship on account of birth, habits, decorum, character, education, virtuosity and the like, so some among the people are, on account of their uncultured intellect become servants or followers. Even so do Vibhāva, Anubhāva, Vyabhicāri feelings become dependent on Sthāyi Bhāvas, which ripen into a Rasa, when experienced by a spectator. Sthāyi Bhāvas have attained the dignity of overlordship over others and similarly other Bhāvas attach themselves to these on account of the superiority of Sthāyi Bhāvas.

Sthāyi Bhāvas attain the dignity of Rasa; Vyabhicāri and other Bhāvas resemble the retinue.

Projection of the same idea is made through a simile. It is like a king accompanied by a large caparisoned retinue, who comes to be recognised as a king, to the exclusion of any other person in the congregation.

VII. 18.

yathā narāṇām nṛpatih śiṣyānāmca yathā guruh.
evamhi sarva bhāvānām bhavah sthāyī mahāniha.

Even as a king is to his subjects, or a preceptor to his disciples, so is Sthāyi, superior to all other Bhāvas.

6. Sthāyi Bhāva. (i) Rati.

Consummation of joy and happiness.

It is even Ānanda personified. This is suffused with pleasure. The accessory to the fleeting and contingent Vyabhicāri feelings are, seasons, flower garlands, scented pastes, jewellery, palatable dishes, apartments, pleasure resorts like arbours and total absence of unpleasantness.

These delightful feelings are displayed in the following manner. Smiling face, sweet speeches and words, graceful, charming movements of the eyebrows and glances.

The rasa of Sṛngāra arises out of the Sthāyibhāva of rati, when there is the fulfilment of an object. It is displayed as indicated above and with placid temperament.

VII. 8.

yathā narāṇām nṛpatih śiṣyānāmca yathā guruh
evam hi sarva bhāvānām bhāvah sthāyī mahāniha

7. (2). Hāsa: (jocularity, merriment and hilarity).

This arises from mimicry in imitating others' actions, slight tendency to cheat, practical joke, disconnected and incoherent talk either wantonly or due to stupidity, impertinent forwardness, meddlesomeness, and perverse stupidity and oddity or liberty.

The same has to be displayed by following actions:—laughter etc. (The six types having regard to the type of persons) Ch. VII

8. (3). Śōka: Sorrow consequent on separation.

This emanates from the following circumstances. Separation from dear ones, wealth and prosperity, life, freedom and distress.

The same is displayed by shedding tears, sobbing, wailing in excess, discolouration, change of voice, dejection, drooping body, falling on the ground, loud lamentation, deep heaving, dullness, stupor, madness and death.

The crying (rudita) is of three kinds:—

(a) ānandaja; (b) ārtija; (c) īrṣyaja.

Crying or shedding tears may be the consequence of extreme pleasure, extreme distress or deep rooted envy.

(a) Ānandaja-harṣa: (Born of pleasure):

This is shedding tears (of joy) out of pleasure. (These are cool). It is manifest in the expansion of cheeks and temples, trickling down of tears, from the corners of the eyes, when a person remembers some past events,; horripilation. These are the outward signs.

(b) Ārtija (Born of distress and sorrow).

The tears are hot and tide out, out of pangs of sorrow. The lamentation is loud. There will be uneasy shaking of the body. One moves, but falls down and rises. Crying is usual.

(c) Īrṣyaja (Born out of jealousy).

This is the common feature with feminine and low roles when they are overtaken by distress and disappointment. This feeling is manifest in the actions of pouting out of lips, twisting of eye-brows and contortion of looks.

The feeling is controlled by the brave i.e., the superior and the medium types. But the ordinary burst out crying.

9. (4). Krōdha: Anger

This arises out of affront, effrontery, inflamed temper, opposition in quarrel, tendency to disputation, inconveniently cornered position and when found in hostile environment.

The same is displayed in the twisting of the nose, rolling up of eyes, biting of lips and bulging of the cheeks.

Krōdha is of five types:

(1) Ripuja	Caused by enemy or King.
(2) Guruja	Caused by the preceptor (when offended).
(3) Pranayaprabhāva	Arising out of discord in love.
(4) Bhṛtṛyuja	Caused by a servant.
(5) Kṛtakah	Feigned.

1. Ripuja:

When anger is provoked by the King or enemy, it may be in an uncontrolled state, displayed with knitted eyebrows, wry face, biting lips, twisting the hands and feet and looking often at one's own shoulders.

2. Guruja:

The display of feelings; when a preceptor is offended it is shown in the slight distortion of the face and looks, tearful eyes, wiping out of sweat, excitement not clearly visible under the exercise of self-control.

3. Praṇayaprabhāva:

Anger against love is manifest in indisposition, paucity of tears, side glances, knitting of brows, throb of lips and general displeasure.

4. Bhṛtṛyuja:

When angry with a servant, it takes the form of sternness, threatening with pointed finger, chastisement, widening of the eyes and bad looks of many kinds.

5. Kṛtakah:

Feigned anger assumes the form of finding a cause for the loss of temper, pervasion of uneasiness, and finding one's self at the height of a heroic mood.

10. Utsāha: Exultation with energy.

This always betokens a noble mind and is never affected by sorrow, is possessed of power, virtue, courage and prowess. The display is by determination, courage, self-sacrifice, skill and magnanimity. It has to be demonstrated by being free from confusion and show of confidence and tendencies of accomplishment and success. Faultless behaviour is the key note of this feeling.

11. Bhaya: Timidity due to fear.

This generally appertains to women and ordinary characters. This arises out of any transgression of duty due to the king and pre-

ceptor, sight of ferocious, cruel and wild animals, entry into vacant and deserted houses, forests, hills, caves and on the approach of elephants and snakes. Further, sunless days, cloudy nights, utter darkness, hootings of owls and noises of other nocturnal beings cause this feeling of fear. These feelings are manifest in actions of fluttering of the heart, hands and legs, fixity of position, dry face, wetting of the lips, sweating, general tremor, frightened state, eagerly looking for rescue and help, running about amuck as though pulled by some side-force and exclaiming for help.

Generally the fear-feeling arises out of depression and loss of vitality, on account of transgressions made towards king or preceptor. Terrible sounds and frightful sights also cause this. The tongue dries up, and there is a general confusion set in the person. The person maintains wild looks. There is generally languor and depression of the body and limbs. The eyelids frequently tremble.

12. Jugupsa: Loathsome feeling; causing disgust.

This feeling is the characteristic feature of women and ordinary characters. These are consequent on learning of unpleasant things. Contraction of the body, spitting, wry face, heart-ache and the like, are the actions that are to be exhibited. Further the nose is covered and there may be trembling with fear.

13. Vismaya. Amazement:

Chiefly this feeling arises out of illusion, magic, by looking at things of art like painting and sculpture, .feats of surpassing skill and strength, fine literary compositions and high scholarship. By seeing these, one is amazed. The display of the above feelings consists in distended eyes, looking with wide open eyes in surprise, knitting of eye-brows—falling down, horripilation, waving of the head in approbation and admiration and uttering exclamations of praise.

14. Vyabhicāri or Sancāri Bhāvas: (fleeting and incidental feelings).

The question imprimis arises, why are these called Vyabhicāri —the straying bhāvas. The verbal root CARA is movement. VI and

ABHI are prefixes. These bhāvas essentially pervade and move about the RASAS. They are incidental and sometimes indifferent. They lead to the exhibition of several sensations relating to speech, body and natural conditions.

Hereinafter will be described the thirty three Vyabhicāri bhāvas.

15. (1). Nirveda: Agitation under pressure.

This feeling arises out of penury, impoverished condition, disease, disgrace, downcast state, contemptuous neglect, pulling down, anger, rancour, beating, bereavement, and philosophical bent of mind. The above feelings are displayed by women by crying aloud in distress, agitated heavings, abandon of limbs and other acts of helplessness. In men the eyes are filled with tears followed by drooping face and eyes, and sitting in yogic postures.

16. (2). Glāni: Depression of feelings.

This arises under the following conditions. Vomiting, moroseness, disease, austerity, observing religious regimen, starvation, uneasiness of mind, excess of sex-indulgence, surfeit of drinking, over exercise, long walks, thirst, hunger and loss of sleep. The above feelings are displayed by depression of voice, eyes, cheeks, and belly; slow and faltering gait, trembling and famished condition of the body, discolouration and general languor of limbs.

17. (3). Śanka: Dubious condition.

This essentially consists in dubiousness and it is peculiar to women and low people. It arises when one is caught in the act of purloining or arraigned of an offence and sinning by doing a prohibited act.

These are displayed by a frequent change of looks, covering the head, licking ones own lips, discolouration of the face, trembling, dried up lips and throat, sobbing and enfeebled voice with distortion.

Two types of Śanka are catalogued. Ātma samutha: Subjective and Para samutha: objective.

The subjective-dubious condition is recognised by looks and actions of trembling, down cast looks, looking sideways, heavy and stubbed tongue and ash-coloured demeanour. The person is found in suspense.

(The second type of dubiousness is not explained in the Text.)

18. (4). Asūya: Jealousy.

This feeling is the out-come of hatred arising out of many wrongs done, opulence and happiness of others, intellectual superiority and literary greatness in others.

The display of the above feelings occurs in pointing out the defects of others in an assembly. " tasyāsca pariṣadi dōṣa prakhyāpana," by opposing and working against other's excellences, possessing a jealous eye, īrṣya cakṣuh, down cast face, knitting eyebrows, libelling and maligning others.

19. (5). Mada: Lustful passion—also when inebriated.

It arises out of drinking intoxicating liquors. This consists of three types:

(1) Taruna: Rising bloom in adolosecnce.
(2) Madhyama: Mid-youth.
(3) Avakrsta: Ordinary (lowest).

An intoxicated person may keep on singing. Another cries, yet another keeps on laughing. But another goes on abusing in harsh and vulgar language. Still one may sleep on.

Persons possessing superior nature sleep away the condition.

The medium type of man sings or laughs.

The ordinary uses harsh and vulgar abuses and cries.

The intoxicated of the first taruṇa type keeps on a blooming face, maintains a sweet voice, keeps a hilarious spirit, but is slightly confused in speech. His movements consist in delicate and halting steps.

An apposite quotation from Chaucer is

" A dronke man
Wot well he hath an house
But not the way thither. "

The medium type of man has the tripping foot and rolling eyes, drooping and confused hands, has crooked and unsteady gait.

The ordinary type, loses consciousness and is unable to walk, vomits and hiccups. He has a thick tongue, expectorates out frequently and has a loathsome appearance.

On the stage *i.e.*, while acting, the actions of the drunken man are to be expressed as though he is in a superlative state of drunkenness and it must also be shown that his inebriation has disappeared.

The expert virtuoso in Nāṭya must perform the waning away of the tipsy state by tremulation, fear, sorrow and joyfulness.

Just as sorrows are minimised by soothing words of prospective prosperity and promise of great fortune, even so the effects of intoxications are easily destroyed by the aforesaid special means in repentance, regret, fear and hilarity.

20. (6). Śrama: Exhaustion, wearisomeness.

This feeling is the result of long walks, physical exercise and servitude.

The display consists of massage of the body, heavy breathing, relaxing the limbs, slow gait, throwing off the limbs in abandon, contortions of the eyes, face and deep sighs.

21. (7). Ālasya: Slothfulness: Languor.

This is generally seen in women and ordinary characters. It arises out of sorrow, disease, pregnancy, surfeit of eating or even starvation and inability to undertake any action.

The display is by show of disinclination to do work, confinement in bed, reclining, idly sitting, sleeping and general laziness.

22. (8). Dainyam: Meekness, servility.

This arises out of some misfortune, mental distress and anxiety and the like.

It is displayed by lack of fortitude, disease of the head, heaviness of the body, absent mindedness, uncleanliness and discarding all good habits.

23. (9). Cinta: Sorrow, cogitation.

This arises out of loss of affluence, power, things dear, and impoverishness. It is always a dubious state of mind.

This is displayed by deep sighing, uneasiness, moodiness, downcast head, brooding over, emaciation, vacancy in heart and mind.

24. (10). Moha: Infatuation.

It arises out of acts of VIS MAJOR, excessive sorrow, disease, fear, some unknowable and irrepressible pressure, recollection of past acts of enmity, meeting highway robbers unawares, severe threat, when one is at bay, stupefaction of all the limbs and when disabled from retaliation.

The display is by loss of consciousness, violent reeling, loss of reputation and loss of sight.

25. (11). Smṛti: Recollection: memory.

Recollection of ideations of pleasurable and painful incidents of the past.

Smṛti arises out of violations to normal health, disturbance of night-sleep, recurrence of similar events and similar instances, morose condition, gloomy habits. All suppressed inhibitions are roused and they flow out in outbursts. They become alive in wakeful awareness.

The display of them consists in shaking of the head, looking up with pupils raised and lowering of eyebrows. Experts in the art

of acting show it as though this remembrance arose from a constant habit of one's own natural propensity. The same may arise out of seeing or hearing similar associated objects, scenes and sounds. This is accompanied by nodding of the head, shaking the same and lowering of brows.

26. (12). Dhṛti. Fortitude.

This arises out of heroism, searching wisdom, listening to learn, opulence, cleanliness, good habits, respect to teachers, surfeit of pleasure, realisation of cherished objects, material gain, dalliance and sport. It must also be free from fear, sorrow, gloominess and the like.

The same is displayed in a manner as though one is actually enjoying what is achieved or realised by expressing regret when things could not be accomplished or when events slip away penultimately without fruition. Further the display may be by enjoyment of objects of the five senses, sound, touch, form, taste and smell. No sorrowful mood should be betrayed.

27. (13). Vriḍa: Bashfulness' shame.

This essentially consists of doing something prohibitive like transgressing the mandates of elders, showing disrespect and ignoring the presence of elders, slighting persons and going behind avowed promises. The person feels shy, humiliated and sorry for the flagrant violation.

The display is by covering up the face in shame. Scratching the ground with toes, removing the nails frequently and touching and twisting the hem of the garment.

28. (14). Capalata: Fickleness.

This arises from excessive attachment, hatred, enviousness, ill-feeling, jealousy, occurrence of unfavourable events. A person of waywardness embarks on some action without bestowing proper thought and goes on inflicting pain by beating as a consequence of want of well conceived forethought.

The display is by using hard words and threats. Beating, belabouring and other irritated actions.

29. (15). Harṣa: Hilarity.

This feeling is a result of joy, consequent on accomplishing the desired object, meeting dear friends, contentment, and thankfulness shown to God, guru, king and husband, obtaining wealth, food and clothing. Enjoyable pleasures are also the signs of harṣa.

The display consists of flashing eyes, expanded countenance, pleasant words, nice conversation, embracing, horripilation and tears of joy trickling.

30. (16). Āvega: Impetuosity.

The following eventful circumstances give cause to this feeling. Torrential rain and tempestuous weather, sudden accident, the elephant running amuck, news of extreme woe or weal, natural depression and affectation, meteor-striking, fall and consequent loud noice, eclipses of sun and moon and deliberate declarations by the enemy.

Āvega feeling has an eight fold classification in its display:

1. The feeling, if due to tempestuous winds, is displayed by covering the head, wiping out eyes, holding the clothes closely and walking quickly.

2. While raining, the actions are rubbing off the body to drench off the water, running away, looking out for cover or shelter.

3. When fire breaks out, display is to close the eyes as if the smoke has spread into them; contraction of the body to avoid touch of fire, shaking to avoid fire to jump over or crossing it deftly to avoid it.

4. When a wild elephant runs amuck, the feeling is displayed by walking about fast, avoiding the shifting and

overtaking movements. Stupefaction out of fear, trembling, looking back in terror.

5. On hearing the news of excessive weal, the display consists of welcoming, embracing, gifting away clothes and jewels, tears of joy and horripilation.
6. On hearing news of woe, the display is by sudden falling down on the ground, rolling over irregularly, running wildly, crying and shrieking.
7. When struck by sorrow, the display is by wearing shield and armour, getting on an elephant, chariot or horse, after due deliberation.
8. When hit by meteors or threatened by lightning, the display is by prostration of all the limbs, turning pale, tragic feelings and consternation.

31. (1). Jaḍata: Stupor, listlessness.

This arises out of a nonchalant uninterestedness in everything. A type of inertia dormantly possessed. It is caused on hearing and seeing unpleasant or pleasant things, by disease and the like.

The same is displayed by irresponsive, speechless disinclination to converse or talk, dullness, keeping silent, looking steady with fixed eyelids in expectation of a remote and far fetched thing and absent-mindedness.

The same is displayed by irresponsive speechlessness, disinclination to converse or talk, dullness, keeping silent, looking steady with fixed eyelids in expectation of a remote and far fetched thing and absent mindedness. Standing still and blank headed vacancy are also the actions for this feeling. One appears as if overpowered by something else, and subjected to a dominant influence.

32. (18). Garva: Pride and conceitedness and vainglorious attitude.

This is an outcome of wealth, high birth, handsome or beautiful appearance, youth, literary excellence and acquisition of the above.

The same is displayed by being jealous of others, belittling others, causing effrontery, remaining non-responsive, non-conversant, looking on ones own mien and physique. It is also evident by outbursts of surprising laughter and laughing out in ridicule, using hard and cruel language, showing disrespect to the Master and interrupting others' conversation in a supercilious attitude.

33. (19). Viṣāda: Dejection, helplessness.

Arises out of incapacity to do any work, or to tide over some difficulty, an act of God, visitation of misfortune. It may arise while one is in a resigned attitude due to inability to complete anything, when caught red-handed while stealing, due to a seditious act done against the king.

The display consists in seeking for help, trying to get out of difficulty, devising some means to avoid an event, exerting to find some means to get out, making effort to avoid difficulties and feeling uneasy in mind. With the superior and medium type of persons, the display is by deep sighs. With the ordinary, the tendency is to run away, putting on empty looks, dryness of the face, licking and wetting the corners of the lips, general feeling of dullness and sobbing.

34. (20). Autsukyam: Deep expectation.

This arises out of recollection, separation from dear ones, and meeting dear ones.

The display can be made by deep and long sighs, downcast eyes, moodiness, dull sleepiness, inalertness and desire to go to sleep at unusual hours.

35. (21). Nidra: Sleep.

This arises out of weakness, wearisomeness, exhaustion, passionate state, laziness, gluttonous eating and continued awakened state.

The display is by restlessness, exhaustion and heaviness of body, rolling of the eyes, stretching out limbs, dullness, deep breaths, dejected body and closed eyes, massaging the body and yawning.

36. (22). Apasmāra (apasmṛta): Incoherence and tipsy talk.

This arises out of the following: when possessed by a Diety, Yakṣa, Nāga, Brahma rākṣasa, Bhūta, Preta, Pisāca, or when memory is possessed of the above. Also this feeling is produced when looking at filth and while living in deserted houses. Uncleanliness, sudden illness or misfortune produce this feeling.

The display of the above consists of biting the lips (one's own) throbbing, deep sighs, excessive shaking, running away, sweating, stupor, frothing at the mouth, licking ones own tongue, suddenly falling on the ground, suddenly rising from sleep in half-wakefulness.

37. (23). Suptam: Deep Sleep.

This state is a variant of sleep. Subjugation of every activity of the sense organs is found in this state of sleep. This is observed when one is in stupor, lying prostrate on the ground and stretching one's self out in complete abandon.

The display is by snoring in sleep, weakened state of the limbs and body, relaxation, closing of eyes, suspension of all activity of all the sense organs, dreaming, talking during dreamy state, deep inhaling and exhaling and general stupor of limbs.

38. (24). Vibodha: Wakefulness: Awakened state.

This arises out of the digestion of the last meal, disturbance to sleep and dreamy condition, shrill sounds, acute touch and hearing of noises.

The display is by yawning, rubbing the eyes with palms or fingures, getting out of the bed and the like.

39. (25). Amarṣa: Undeserving compassion and intolerence.

This arises when one is belittled or put to shame because of his strong physique, scholarship and opulence. This also arises in the case of people who are disgraced, or thrown down (pugilistic fight or in a wrestling bout) in a public assembly, by those who possess profound learning, heroism and strength and who are set up by other people.

The display is by shaking of the head, profuse sweating, moody with a down cast head, brooding over the defeat earned, looking up for help and devising means of retaliation. Also by making efforts with perseverance and shaking the head violently.

40. (26). Avahiddha: Dissimulation, ornate concealment of passions.

It essentially consists in suppressing the real internal conditions of man. It arises from shyness, timidity, fear of defeat met undeservingly, apprehension of loss of honour and crooked mentality.

The same is displayed by irrelevant talk and keeping on avoiding-looks, disturbing a narration, assuming of courage, maintaining a demeanour of unnoticeableness and passing undignified remarks.

41. (27). Ugrata: Ferocity' ferocious anger.

This sprouts up when catching one in a cruel act, when one is disloyal, commits a heinous act against the state and when one talks nonsense.

The display is by killing, binding with gyves, beating, rebuking, chastisement and torturing.

42. (28). Mati: Intelligence and understanding.

This arises out of deep study of wisdom-lore, arguing pros and cons and dialectics.

The same is displayed by exposition of subjects to be learnt by the disciples; elucidation of problems, commenting on recondite texts.

43. (29). Vyādhi: Disease, imbalance in health.

It arises out of disorderly interaction of windiness, biliousness and congestion of the lungs. The result is fever. It is an indication of imbalance in internal health. This fever may be due either to extreme heat or internal cold.

FEVER WITH EXTREME HEAT: is displayed by throwing the limbs in listlessness, desire to roll on the ground, rubbing with cold water, avid eagerness for cold appliances, dryness of face, restlessness and pulling up the limbs.

FEVER DUE TO INTERNAL COLD: is exhibited by excessive shaking, throwing out the limbs or contraction of the same, desire to have warmth, horripilation, biting the teeth, rounding the jaws, curving the nose, or contorting and twitching it, dryness of face, feeling helpless and miserable and lamentation.

Other diseases can be displayed by wry face, dullness of body, drooping looks, deep breaths, unbearablness, moaning and shaking.

44 (30). Unmāda: Madness.

It arises out of separation from dear ones, loss of opulence and wealth, causing bodily pain by rude shocks to the body. Inflammation, excess action of windiness, billiousness and phelgmatic condition of the body.

This is displayed by laughing without any ostensible cause or reason, crying likewise, by being dragged by others, incoherent and irrelevant chatter, lying down, sitting, getting up, running away, dancing and singing, smearing the body with ashes or dust. The makeup may consist of dressing with grass, decorating with usedup and discarded garlands, wearing torn clothes, carrying pots and skulls, generally erratic and fitful condition.

45. (31). Maraṇa: Death.

This arises in two ways: (1) by disease and (2) by accident or sudden shock.

DEATH BY DISEASE: this is caused by the incurable turn or development of colic pains, liver, intestinal functional deterioration, by cancers, boils and by epidemic diseases.

Death by accident occurs by missiles, snake-bite, drinking poison, dog-bite, by elephants, horses, chariots, animals or other quadrupeds, fall from conveyances and general destruction.

The display of death by disease, consists in a down cast body, throwing out of limbs, drooping limbs, closure of eyes, hiccups, deep breaths, not noticing people that are about him, indistinct speech and incoherence of utterance.

DEATH BY ACCIDENT: The display is in cases of injury by weapons, snake-bite, drinking of poison, fall from elephants, and the like, consists of shaking and struggling violently when poison is the cause, the display is by dry mouth, trembling, excessive thirst, hiccups, froth in mouth, drooping of shoulders, dullness and death.

There will be complete exhaustion, emaciation, absence of vitality and finally cessation of life.

46. (32). Trāsa: Extremely puzzled (due to fear).

This feeling arises out of the striking of lightning, meteor or thunderbolt, loud reports made by clouds and big wild animals.

The display consists in the contraction of the body, excessive trembling, shuddering, stupefaction, horripilation, faltering voice and incoherent and feeble talk.

47. (33). Vitarka: Suspense and extreme doubting.

This arises out of discussion about doubtful matters, or consequential and mutually discrepant subject, consideration of contraries.

The display consists of several enquiries, catechisms, determination, consultations and reservations. Downcast head and drooping eyebrows and shaking of the head are the physical actions to be displayed.

These thirty-three Vyabhicāri bhāvas have to be acted and displayed with reference to place, time and conditions, also must

correlate to what transpires out of one's own mind and in others, must also have a bearing upon the status of the role or character, high, medium or ordinary, must also have a bearing on the sex of the role and in all it must be regulated by the actor's own initiative and innate genius.

48. Sāttvika or Satvaja feelings are inborn, involuntary, natural emotions and these have their birth in the mind. It is well illustrated from one's own experience in day to day life. When news of death is heard, Sāttvika bhāvas manifest themselves in the form of tears, discolouration and swooning. There may not be any volition on the part of the listener. The feelings involuntarily manifest themselves, similarly the other emotional consequences like horripilation, sweating, tremor, swooning, distortion of voice, motionlessness, change of colour and tears.

But these have to be portrayed by the actor on the stage without himself involving in the process of emotional implications. For this, the actor maintains a tranquil mind and intellectually identifies himself with the role in the particular context of the fable depicted. These are known as samāhitac manastat and tadātmya, *i.e.*, intellectually entering into the "other mind" (of the role displayed) and all this emotionally in a detached manner.

This portraiture which is an imitation of the natural feelings, rouse in the spectators, reciprocal feelings and consequent Rasa.

The oft repeated question is posed in this context.

"To denominate some feelings as sāttvika, *i.e.*, natural emotions that are involuntary and inborn, are you to be understood as saying that the other emotions (Vyabhicāri) are displayed without the demonstration by volition of the self (of the actor)?

The answer is fashioned in the following manner:

> 'Satva' means arising out of the mind. It is therefore laid down that satva condition arises out of such composure and equanimity of the mind and is secured when the mind is well balanced in sobriety.

The actor detached as he is, mentally superimposes his self over the role he is to portray and display.

The actor by his expertise in acting without victimising himself into the Sāttvika bhāva (involuntary emotion) displays, parodies, or imitates the Sāttvika states of the role in the particular contests, and the actor is known to have performed the Sāttvika abhinaya. When this is performed, the spectators that witness it become rasaite or rasa-possessed.

Theatric display is thoroughly an imitation of the feelings and emotions that pervade the lives of beings. These actions, be they sorrowful or joyful, have to be depicted by the actor without himself partaking in them, but by representing them and this he can do by samāhita manastat with an equanimity of the mind, and this acting is to be known as Sāttvika abhinaya—gesticulations projected out by the mind (satva) in its poised state.

(If the actor himself feels the role, like the spectator or reader of a work of art, he is committing the blunder of travesty in depiction. His virtuosity consists in keeping a poised mind and intellectually re-presenting the involuntary emotions of the ' other mind ' [tadātmya) of the role he is displaying or re-presenting).

Appositely is quoted the observation of Beryl de Zoete in her ' The other mind '. pages 12 and 13.

> " In all forms of dance (display or roles) I believe it is possible and indeed essential to achieve that transformation of the body into an instrument for the expression of something beyond itself and beyond the scope of its ordinary expressive capacity without which no dancing is really interesting."

49. The Sāttvika bhāvas are eight-fold:

(a) Sthambha — Stupefaction.
(b) Sveda — Sweating.
(c) Romānca — Horrpilation.

(d) Svara bheda	Change in voice.
(e) Vepathu	Trembling.
(f) Vaivarṇya	Discolouration.
(g) Aśru	Tears.
(h) Praḷaya	Death.

(a) Sthambha (Stupefaction): arises out of pleasure, fear, disease, astonishment, distress, revengeful retaliation.

The display consists in irresponsive condition, unconsciousness, standing still, in not moving or quivering, steadiness, empty and bland appearance, and depressed frame of mind.

(b) Sveda (sweating): This arises out of anger, rage, fear, pleasure, shame and grief.

It is displayed by taking up a fan and waving it to ward off stuffiness, removing sweat by the fingers or cloth, expression of greed for fresh air and frequent horripilation.

(c) Romānca (horripilation); arises by touch, fear, cold, pleasure, anger and disease. The display is by change in voice, faltering voice, trembling and in violent upheaval of the body.

(d) Svara bheda (change in voice): This is the result of fear, pleasure, anger, old age, excess of heat, disease and lustfulness. The display is by tremulousness.

(e) Vepathu (trembling) : Is consequent on cold atmosphere, fear, pleasure, anger, and old age.

(f) Vaivarṇya (discolouration): Arises out of cold, anger, fear, exhaustion, disease, wearisomeness and excess of heat.

The display is perceived in change in the facial hue and flutter of the pulse. This action has to be done with great effort and practice. It is also not easy of performance.

(g) Asru (tears): Arise out of extreme pleasure, anger, smoke, collyrium (eye-salve), yawning, fear, distress, winkless look,

cold and disease. The display is by shedding tears and wiping them frequently.

(h) Praḷaya (death): This is the result of exhaustion, swooning, lustfulness, sleep, excessive shock and infatuation.

The display is the show of actionlessness, unnoticeable breathing, lying prostrate on the ground.

Thus forty-nine bhāvas have been enumerated in extenso. The BNS text also categorises the various bhāvas out of the forty-nine, which may tend to produce the various rasas.

50. For Śṛngāra rasa.

Except the bhāvas like Ālasya, (slothfulness) Ugra (ferocity), Jugupsa (loathsomeness), the rest of the forty-six may be conducive to produce the pre-eminent Śṛngāra rasa. These severally in combination in several contexts go to enhance the Śṛngāra effect.

For Hāsya rasa.

Glāni (general depression), Śanka (doubtfulness), Asūya (envy), Śrama (weariness), Capalata (unsteadiness), Suptam (sleep or feigning sleep). These bhāvas enhance the rasa.

For Karuṇa rasa.

Nirveda (agitation), Cinta (moroseness), Dainya (helplessness), Glāni (depression), Aśru (tears), Jaḍata (dullness), Maraṇa (death), Vyādhi (disease), produce this rasa.

For Roudra rasa.

Garva (haughtiness), Asūya (envy), Mada (lustfulness), Utsāha (buoyancy of spirit), Āvega (impetuosity), Amarṣa (deep rooted anger), Krodha (anger), Capalata (unsteadiness), Ugrata (ferocity) are conducive to the emanation of this rasa.

Vira rasa.

Asammoha (free from all bewilderment), Utsāha (zeal), Bhayānak a (fear), Āvega (impetuosity), Harṣa (joy), Mati (steady mind),

Ugratvam (ferocity), Amarṣa (deep rooted anger), Mada (ardent passion), Romānca (horripilation), Svara bheda (change of voice), Krodha (anger), Asūya (envy), Dhriti (fortitude), Garva (pride), Vitarka (suspense).

Bhayānaka rasa.

Vepathu (tremor), Svara bheda, (change of voice), Romānca (horripilation), Stambha (steadiness), Marañа (death), Sveda (sweating), Vaivarṇya (discolouration).

Bibhatsa rasa: Revolting.

Apasmāra (incoherent madness), Unmāda (insanity), Viṣāda (tragic sorrow), Mada (lustfulness), Mṛtyu (death), Vyādhi (disease), Bhaya (fear).

Adbhuta rasa.

Stambha (steadiness), Sveda (sweating), Moha (infatuation), Romānca (horripilation), Vismaya (wonderment), Āvega (impetuousness), Jaḍata (dullness), Harṣa (exhilaration), Mūrcha (swooning).

The players must be conversant with all these and other sāttvika bhāvas, which will be appurtenant to the action for the purpose of producing the desired rasa.

From the point of view of stage action there is no literary work which is confined to one rasa. Several Vyabhicāris go to attain the Sthāyi bhāva—state, and when this is so simulated by the actor, the corresponding rasa is produced in the responsive spectator (Sahṛdaya). The actor must display the Sthāyi emotion in exuberance long with the Sāttvika feelings, otherwise, the feelings will remain in the state of Sancāri or fleeting. The performance will be unsteady. The expert Danseur or Dansuese must know the Sāttvika abhinaya in combination with the other bhāvas to produce the desired rasa.

What is claimed as Absolute Beauty is an impossibility; but what are called beautiful things flourish, relatively by discerning certain excellence in anything.

Sthāyi, Sattva and Vyabhicāris are replete with meaning in varied matters and ideas. The same are to be handled by adepts in expert acting, for the flowering rasas in their works of art, after the fashion of plucking flowers (without destroying or damaging the tree).

Whoever masters these rasas and bhāvas attains the highest perfection.

CHAPTER XI

GESTICULATIONS

1. The previous chapters on Rasa and Bhāva were dealt with subjectively. Now onwards, objective representations of the ideas to be displayed will be dealt with. The poses of the body, attitudes of several limbs, positions of the legs, and movements of feet, comprise the compendious title Anga Abhinaya, Gesticulation, *i.e.* several movements of the various limbs besides the representation of psychological feelings.

2. What is Abhinaya? How is it conducive to the attainment of Siddhi—Accomplishment.

The word Abhi is a prefix to the verbal root " ñi " which means 'to make it reach' or to realise or to make one realise or perceive, or cognise. Abhi—towards Ñi—realise 'to get at' when one vowel 'i' in abhi follows another 'i' in ni it becomes naya. The word Abhinaya is compounded by crasis sandhi formation. This has to be understood as the word connoting the import of the root ñi.

The verbal root 'ñi' with Abhi prefaced to it, also, indicates "going towards" or approaching. In so far as dramatic action leads towards understanding (by the audience), it is known as Abhinaya. "Abhinaya"—connotes the means by which several states of feelings and several ideas along with several divisions and sub-divisions are comprised in (to be communicated).

3. The Abhinaya in play (dance and drama) is essentially of four kinds. But different modes and expressions of the play-production are also comprised under the name.

(1)	Āngika	action of limbs.
(2)	Vācika	action of speech.
(3)	Sāttvika	action that is natural.
(4)	Āhārya	action with the aid of costume and make up.

Of the above, Sāttvika has already been detailed.

4. Angābhinaya. Action of the limbs.

The principal divisions are:

(1) Śarira (of the body).

(2) Mukhaja (facial).

(3) Cēṣṭa. (resultant actions of movements).

VIII. 9

caturvidhaschaiṣa bhāvet-nāṭya syād abhinaya dvijah/
aneka bheda bahuḷam NĀṬYA—maśmin pratistitam//

Each of the above group of actions comprises the co-ordinating actions of several limbs.

The main limb actions are divided into six parts:

(1) Śira (head)
(2) Hasta (hand)
(3) Kaṭi (waist)
(4) Vakṣa (chest) (urah)
(5) Pārsva (sides)
(6) Pāda (legs)

Further, Śira actions always go with coordinating actions of its sub-limbs like:

(i) Nētra (eyes)
(ii) Bhṛ (eye brows)
(iii) Nāsa (nose)
(iv) Adhara (lower lip)
(v) Kapola (cheeks)
(vi) Cibuka (chin)

The actors must be conversant with the particular main division *i.e.* whether the actions pertaining to that limb or sub-limb for purposes of re-presentation in dance or play, and also wherein the essence of action originates. The actors must be proficient in this knowledge.

The limb action is known as Śākha—a heading or title and that which suggests the action is known as Añkura (the seed or the sprout).

All dance centres round Angahāra and Karaṇa.

5. Head actions.

Thirteen actions of the Head are enumerated, defined and explained as to their application:

(1) Ākampitam (full shake), (2) Kampitam (repeated shaking), (3) Dhūtam (slowly breathing out while moving the head), (4) Vidhūtam (moving quickly), (5) Parivāhitam (sideward movement), (6) Ādhūtam (aslant), (7) Avadhutam (lowering), (8) Ancitam (side-bent), (9) Nihancitam (gracefully veiled), (10) Paravṛttam (jerking), (11) Utkṣiptam (face to face), (12) Adhōgatam (hung down), (13) Lōlitam (spinning round).

1. Ākampitam. (full shake): The head is slowly raised and lowered in an unshaken manner. The action is indicative of: suggestion, acquisition, perception, understanding of what another person says, questioning in ordinary conversation, placing something while thinking, calling one.

2. Kampitam: Raising and lowering of the head with greater frequency. The action indicates, slight anger, doubt, threatening, expression of going beyond the question.

3. Dhūtam; The head is moved up when slowly breathing out. Indications are: not wanted, sorrow, wonder, faith, looking at sides and at vacancy, objection, rejection.

4. Vidhūtam: Quick action of Dhūtam. The action signifies catching cold, smitten by fear, fright, feverishness, slightly drunken state.

5. Parivāhitam: The Head is moved from side to side. The display means, accomplishment of something, surprise, pleasure, remembering, slight irritation, sorrow, lovely dalliance (vihara), sportiveness.

6. Ādhūtam: The head is occasionally lifted up in a slanting way. The uses of this action signify, pride, indication of internal desire, to look at things sideways in self conceit.

7. Avadhūtam: The head is lowered down. The display means, message, calling, welcome, wavering in talk, and suggestiveness.

8. Ancitam: The head is bent slightly to the side. The indications are illness, swooning, intoxicated state, sorrowful condition, contemplative state (resting the cheek on the palm).

9. Nihāncitam: This is a peculiar and graceful feminine action, consisting of lifting up the hem of the cloth and holding it to screen the face and slightly bending the eyebrows. These signify pride, self-conceit and sportiveness. These are generally the displayable actions of certain moods of heroines (Nāyikas)

Bibboka (a type of Nāyika): affectation of indifference.

Kilikimcita: cries in joy.

Mottāyita: silent, involuntary expression of affection towards an absent lover.

Kuttamita: affected repulsion shown by lovers. Affected endearments and caresses.

Sthambamāna: stupefaction.

This Nihāncita pose of the head could be gracefully employed to signify feelings above specified by the feminine roles in apposite contexts.

10. Paravṛttam: Consists in rejection or refusal by a contemptuous jerk of the head. Face is turned away and the look is turned towards the back. This signifies: rejection, contemptuously warding off.

11. Utkṣiptam: Head is lifted and kept steady and straight. The uses are: looking at the divine, or looking in awe at great things.

12. Adhōgatam: The head is hung down. The display signifies, expression of modesty, shyness, bowing down and sorrow.

13. Lolitam: The head is spun round and round. The indication is, epileptic fits, disease, lustfulness, devil, possession, sleep and the like.

The B.N.S. describes the following as a residuary action of the head when the head is kept naturally erect in an unaffected attitude. It is known as Prakṛta (Natural). This pose is assumed to indicate auspiciousness while studying under a master, while in penance and when victory is expressed.

B.N.S. further affirms that these actions[1] are many and more. The actors must be vigilant enough to gather from worldly experience, the several other attitudes of the Head, and display the same according to time, place, circumstance and the usual course of life.

VIII. 39.

ebhyonyē bahavō bhēda lokābhinaya samsrayāh /
teca lokasvabhāvena prayoktvyah prayoktṛbhih / /

CHAPTER XII

GLANCES—LOOKS DṚṢṬIS

A blind dancer is inconceivable. This conclusion is emphasised, having regard to the important function " Glance " plays in the suite of limb actions. The vital and vibrant action is of the eyes—their looks. They focus and emit the contents of the mind. The ideas to be conveyed are gracefully exhibited through the looks of the figuranti. The looks are always pregnant with thoughts, ideas, feelings and emotions. Unless the glances are surcharged with the particular emotion—occupying the minds, they are incomplete. The ancient authority classified the glances, in the manner of the bhāvas and rasa one can venture to say the glance actions are the synonyms of feelings.

There are eight rasa–dṛṣṭis—Glances of Tastes and an equal number of Sthāyi dṛṣṭis. The Sancāri dṛṣṭis are twenty. In fine, thirty six glances are dealt with in the B.N.S.

(1) Kānta Amiable.
(2) Bhayānaka Frightful.
(3) Hāsya Comical.
(4) Karuṇa Pathetic.
(5) Adbhuta Wonder.
(6) Roudri Ferocious.
(7) Vīra Heroic.
(8) Bībhatsa Loathsome.

The Sthāyi dṛṣṭis—Stable glances (8):

1 Snigdha (Erotically friendly), 2 Hṛṣṭa (Merry), 3 Dīna (Piteous) 4 Kṛddha (Furious), 5 Dṛpta (Proud), 6 Bhayānaka (Fearful), 7 Jugupsita (Nauseating), 8 Vismita (Amazed).

Sancāri dṛṣṭis—fleeting glances:

1 Sunya (Vacant), 2 Malina (Dirty), 3 Śranta (Worn out), 4 Lajja (Abashed), 5 Glāni (Famished), 6 Sankita (Doubt),

7 Viṣaṇṇa (Sorrowful), 8 Mukuḷa (Closed like a bud), 9 Kuncita (Bent down), 10 Abhitapta (Warmed or Heated) 11 Jihma (Crooked), 12 Salalita (Graceful), 13 Vitarkita, (discerning), 14 Ardha Mukula (Half closed), 15 Vibhrānta (wonder struck), 16 Vipluat (flooded), 17 Ākekara (Partly shut), 18 Vikośa (Fully open and out of the sheath), 19 Tṛṣṭa (Frightened). 20 Madira (Inebriated).

A perusal at a glance of the above list will clearly show that all these 'Glances' are meaningful and doubtless they convey the vitality of the feelings to be expressed. The Glances are the most important actions.

Rasa Glances 8:

1 Kānta (Amiable): The looks have their origin in pleasurable and amiable feelings. The display consists in looking side-ways with a slight-drop of the eyelids.

These are ripe in Sṛngāra rasa, as these are meant for it.

2 Bhayānaka (Frightful): The eyelids are fully open and the sight is fixed. Eyeballs roll about. This look is indicative of fear.

3 Hāsya (Comical): The eyelids are slightly cast down associated with a feeling of bewilderment. This is intended to display cunningness and deception.

4 Karuṇa (Pathetic): In this there is slight declension of the upper eye lid. The eyes are humid with tears. The glance is directed in the line of the tip of the nose. The display expresses mercy and imploration.

5 Adbhuta (Wonder): The ends of the eyelids are bent towards each other. The eyeball is enlarged in astonishment. This is indicative of gentility.

6 Roudri (Ferocious): Horror feeling is exhibited. The glance is cruel, harsh and inflamed. The eye is reddish. The eyeball is fixed between the eyelids. The eyebrows are twisted.

7 Vīra (Heroic): The glance is bright, fully bloomed, grave and disturbed. Both the eyeballs are set parallel. The glance is refulgent.

8 Bībhatsa (Loathsome): Repulsive and uncouth look with lids bent down, the glance is directed sideways. The eyeballs roll about violently. The lids are in a fixed state now and then.

The glances that are appurtenant to Sthāyi or stable Bhāvas, which are eight are enumerated and described.

9 (1). Snigdha glance is indicative of enjoyment. (Erotic glance). It is a sweet look fully opened. The eye balls are fixed, indicative of some expectation of fulfilment of desire. The eyebrows indicate pleasure.

When the mind is suffused with pleasurable feelings, these different sub-limbs like eyes, eye-brows etc. assume attitudes signifying weal.

10 (2). Hṛṣṭa: This is associated with merriment and laughter. It is not fixed and steady. It is essentially indicative of smiling. The display consists of the twinkling of eyes, clear eyeballs and looks slightly bent or inclined.

11 (3). Dīna: This is indicative of Śoka, sorrow. The upper eyelid is drooping. The eyeball is blurred or dimmed. The eye is impure with hot tears. Movement of the eyes is slow.

12 (4). Krodha: This is an angered glance, designed for an angry mood. The glance is rugged and harsh. The upper eyelid is fixed up. The eyeball is upturned and fixed. The eyebrows are crooked.

13 (5). Dṛpta: This glance indicates hauteur. It springs out of exhilaration, buoyancy of spirit. The eyeballs are fixed. The look is fixed and fully blown out, emitting placidity.

14 (6). Bhayānvita: This is associated with fear indicative of frightened state. Both the eyelids are fully opened out. The eye-balls are shaken in fear.

15 (7). Jugupsita: Anxiety stricken condition is denoted by the glances. Betokens anxiety. The eyelids are contracted. They are black and dirty. The eyeballs are closed. The sight is perturbed in view of the object expected to be looked at.

16 (8). Vismita: This is an astonished glance. It is useful in expressing astonishment. The eyeballs are as much turned up and shrouded by the closing eyelids. The glance is even and well opened.

B.N.S. deals with twenty glance varieties pertaining to the Sancāri Bhāvas—feelings and emotions.

17 (1). Śūnya: The eyeballs are parallel and equipoised. The eyelids are unshaken. The looks are on, into vacancy. They are not capable of perceiving outside objects. Dark black-eye constitutes this vacant glance. This is expressive of sorrow and moroseness.

18 (2). Malina: This dirty glance is indicated by frequent flickering of eyelids, which are not fully closed. The eyeballs are in bewilderment. The ends of the eyes are dirty. This signifies agony and discomfiture and consequent discolouration.

19 (3). Śrānta: In this wornout glance, the eyelids are drooping because of exhaustion and weakened state. The eyes are emaciated. The ends of the lids are bent. The eyeballs are weak and cast down, wearied condition is signified.

20 (4). Lajjānvita: The eyelids are slightly bent down in this abashed glance. The upper lids are drooping in shame. The looks are in fear. Bashfulness is expressed.

21 (5). Glāni: The eyelids and brows are famished. The look is not fixed. They are slack and slow. The eyeballs are exhausted. Incoherent talk is indicated.

22 (6). Śankita: Flickering at times and fixed in alternation, the looks are varying. The look is lifted up and frequently extending sideways. They are stupid, dull and shaky due to fear.

23 (7). Viṣādini-Viṣaṇṇa: The eyelids are expanded because of sorrow. The ends of the eyes droop. The eyelids are flickering and upset. Expresses distress.

24 (8). Mukuḷa: The eyelids are half closed and throb. The eyeballs are half screened, indicative of beatific, slumberous state, sleepy condition and enjoyment of pleasurable experience.

25 (9). Kuncita: The ends of the eyelids are not bent. The sockets are closed. The eyeballs are weakened. Expresses jealousy. Unwillingness to look at the undesirable and pain of the eye is indicated.

26 (10). Abhitapta: The eyeball movement is slackened by the sockets which are shaken. They signify being overwhelmed by distress and depict a tormented condition. Expresses Nirveda, restlessness in agony, pain and overheated state.

27 (11). Jihma: The looks are elongated and the sockets of the eyes are slightly closed. There may be slow, backward glances. The look is deep seated. The eyeballs are concealed. Expresses jealousy, dullness and slowness.

28 (12). Salalita: The glances are sweet and amiable. The ends of eyes are contracted with an inward feeling of smile, the looks indicate amorous dalliance. Expresses fortitude and hilarity.

29 (13). Vitarkita: The glances are discerning. Sockets are turned up as in the action of guessing. The eyeballs are dilated. The look is also downward. Signifies guessing and conjecturing.

30 (14). Ardha mukuḷa: The eyes are half closed. The lids are half open. The sockets of the eyes are held closed as in pleasure. The pupils are slightly rolling. Signifies joy, pleasure in smell, touch and taste.

31 (15). Vibhrānta: The eyeballs are unsteady, confused and looks are in bewilderment. The eyes are expanded and fully open. Expression of precipitousness, trepidation and confusion are signified.

32 (16). Vipluta: The eyes are overwhelmed with a flood of tears. The sockets throb. They are dull and halting. The eyeballs flooded with tears, are rolled up. The looks may be drooping. Unsteadiness, insanity, deep sorrow, pain and distress and death are signified.

33 (17). Ākekara: This consists in the twinkling of the eye-lids directed towards the tip of the nose. The look moves down to the floor. The glances indicate passivity, an equipoised condition of the mind. The eyes are partly shut. There may be contracted side-looks. The eyeballs are frequently rolled about.

This is displayed to exhibit when it is difficult to see. The looks are also interrupted.

34 (18). Vikośa: Both the eyeballs are out of their sockets, this is out of fear. They are fully open and there may be twinkling of the eye. The eyeballs are not fixed. To signify 'not able to understand', anger and an excited mind.

35 (19). Tṛṣṭa. The cavities are turned up on account of fear. The eyeball is highly frightened in between outbursts of fear. Fear is expressed.

36 (20). Madira: This consists of three varieties. Lustful condition is expressed.

(i) Taruṇa Madira	Buoyant inebriation.
(ii) Madhyama Madira	Adoloscent inebriation.
(iii) Adhama Madira	Ordinary state of inebriation.

Taruna consists of frequent whirling of the eye. The looks are enfeebled. The ends of the eyes close as though due to starvation. The look develops into side glances. This is the state in youthful blossoming.

Madhyama: In lustful life, the cavities of the eyes are slightly inverted. The eyeball slightly rolls. The look is never steady on anything.

Adhama: The third variety of the ordinary type consists in the lowest phase of lustfulness. It is either accompanied or unaccompanied by the twinkling of the eyes. The eyeballs remain open. The looks are downward.

37. The use of these glances in practice is to be decided by natural conditions and in accordance with the feelings and emotions to be displayed as the occasions demand. These are also the means to exhibit Sthāyi Bhāvas for the sprouting of Rasa in the spectators.

38. Eyeballs.

The actions are divided into nine. Their descriptions and uses are narrated hereunder.

(1) Bhramaṇam: revolving. The eyeballs revolve round and round with in the sockets.

(2) Valanam: rolling. The triangular movement of the eyeballs.

(3) Patana: down cast. In depression these are hung down loose.

(4) Calanam: unsteady. Shaking movement of the eyeballs.

(5) Sampravesanam: inverting. The eyelids indicate going in.

(6) Vivartanam: lovely and graceful. This is done with feelings of mercy and compassion.

(7) Samudvṛttam: looking up.

(8) Niṣkrāma: going out.

(9) Prakṛti: natural.

Nos. 1, 2, 7 and 8. *i.e.*, Bhramaṇa, Valana, Samudvṛttam, and Niskrama express the feelings required for producing Vīra and Roudra (Heroic and Terrific). Niṣkrama (8) and Calana (4) are combinedly used in frightened states.

While No. 5 Sampravesana or Pravesana, is displayed for indicating the feelings of hāsya and bībhatsa, *i.e.* merriment and loathsomeness.

3. Patana: indicates mercy.

8. Niṣkrama; indicates Adbhuta, wonderment.

9. Prākṛtam: for the other feelings.

6. Vivartanam: is displayed for Sṛngāra Rasa.

These actions of the eyeballs are natural to man in daily life. The same have to be displayed for the depiction of Bhāvas and for their results of the several rasas.

39. Darśana: looks.

These 'looks' are eight in number which go with the placement of eyeballs.

(1) Sama: "Well set". The eyeballs are on the same plane and the looks gentle.

(2) Sācya: Triangular position. The eyeballs get in between the eyelashes.

(3) Anuvṛtta: "Scanning". In this the sight is directed to scan the object.

(4) Ālokita: "Care free". The sight of a bravado, not caring for the consequences.

(5) Vilokitam: "Backwards; looking at the rear". Sight is directed backwards.

(6) Pralokitam: 'Sideways.' The sight is directed sideways.

(7) Ullokitam: 'Upward'. The sight is directed upwards.

(8) Avalokitam: 'Downward'. The sight is cast down.

40. Allied and kindred to the actions of the eyeballs are those of the eyelids.

There are nine actions classified.

(1) Unmeṣa: The eyelids are disconnected.

(2) Nimeṣa: The eyelids are closer in proximity.

(3) Prasṛtam: The eyelids are expanded and are apart.

(4) Kuñcita: The eyelids are bent.

(5) Sama: Natural condition, neither closed nor widely open.

(6) Vivartita: The lids are thrown up.

(7) Sphurita: The eyelids throb.

(8) Pihita: These are closely set.

(9) Savitāḍita: Eyelids are beating and lashing one another.

1, 2 and 6, Unmeṣa, Nimeṣa and Vivartita are to be displayed in feelings of anger.

3. Prasṛtam is employed in the expression of Wonder; heroic and jubilant feeling.

4. Kuñcita for displaying unpleasant sights, to feel smell, taste and touch.

5. Sama is employed in Śṛngāra.

6. Sphurita is displayed in feelings of jealousy.

7. Pihita is employed to express sleep, swooning, disease, heatbearing, smoke, rain, darkness, due to cloudy weather and diseases of the eye.

8. Savitāḍitam is employed when exhausted because of over work.

41. Eyebrows.

The actions of the eyebrows are classified into seven.

(1) Utkṣepam: thrownup. This is of two types.

(a) throwing up or lifting up the eyebrows simultaneously to the same level.

(b) lifting up one brow after the other to the same level.

This is useful to express wonderment, buoyancy and anger. When done by both the eyebrows it shows anger.

(2) Patanam: cast down. The inversion of the above two processes. This is employed to indicate jealousy, anxiety, laughter, mimicry and smelling.

(3) Bhrukuṭi: knitting of brows. This consists in lifting up the roots of the eyebrows, simultaneously to a point, (root: the end of the eyebrows at the nose). This is displayed in anger.

(4) Caturam: expertness and grace. Eyebrows are slightly elongated and extended after taking a deep breath. This is a dexterous action to express Sṛngāra, beauty, refinement, gentleness, enjoyment of a touch of flowers, and while waking up. This is also employed during amorous conversations and for emotional temperaments.

(5) Kuñcita: bent down or contracted. There is a soft bent in one or both.the eyebrows. This action is a specialised one employed by women who belong to the class of Moṭṭayita, Kuṭṭamita and Kilikiñcita.

(6) Recitam: loosening. This is employed in Nṛtta.

(7) Sahaja: natural. This is employed when feelings are unruffled and unaffected.

42. Nāsa: Nose.

There are six actions.

(1) Nata: snubbed. The nostrills are frequently closed together. This action is displayed for expressing

compliance with or gratification of women while in highly excited, erotic feelings and also in deep sighs. Showing feelings of disappointment.

(2) Manda: " dull ". The nose is being lowered or concealed. This is displayed in nirveda state (of feelings) and also to show agonised, anxious, sorrowful and morose feelings.

(3) Vikṛṣṭa: 'elongated'. The nose is ragged and elongated. The nostrills are open. The display expresses strong and concentrated smell, and rouses Roudra and Vīra rasas.

(4) Sochvāsa: snoring. Deep breaths taken through nose. This action signifies smelling of desirable things.

(5) Vikunita: Bent sidewards. The nostrills are contacted. This is displayed to express anxiety, jealousy and the like.

(6) Svabhāvita: natural. Normal and natural condition. Experts in nose actions should display the natural conditions of the nose for expressing all other emotions.

One can note in the above nose actions that the fixity of this sub-limb in the face is not conducive to free movement like other sub-limbs. Only a few feelings can be displayed and that too in a few situations. Generally the normal nose serves the varied purposes of gesticulations.

43. Gaṇḍa: Cheek.

Six actions of the cheek are described.

(1) Kṣama: emaciated. This is a cast down condition. This is displayed to express sorrow.

(2) Phulla: blossomed. The cheeks are fully blossomed. This denotes extreme pleasure.

(3) Ghūrṇa: rolling. The cheeks are stretched out. This signifies buoyancy and pride.

(4) Kampitam: shaking. The throb of the cheeks signifies anger and pleasure.

(5) Kuncitam: bent. Well bent cheeks signify tactile sensibility, cold, fear and fever. This is accompanied by horripilation.

(6) Samam: natural. For the display of natural feelings.

44. Adhara: Lower lip.

(1) Vivarta: spinning round. The action consists in twitching the lip to a side. Feelings of jealousy, restlessness, disgrace and redicule are displayed.

(2) Kampana: shaking. The vibrations of the lip denote internal pain, distress, cold, fear, anger and quickness.

(3) Visarga: separation. Breaking up the lips. Grace fulness of women is expressed. (Bibboka type of heroine). Slight separation of lips. It denotes pleasure in passion.

(4) Vinigūha: concealing. Taking the lip inside the mouth. Expresses tiresomeness, weakness and trouble.

(5) Samdaṣṭa: biting. Bitten by teeth. Denotes anger.

(6) Samuda: natural elevation. This display means pity, sympathy, sucking, expressing pleasure and gratification.

45. Cibuka: chin. (inclusive of teeth-rows and tongue and lips).

Seven are the chin actions.

(1) Kuṭṭana: 'gnashing' of the teeth. This display expresses fear, cold, fever, anger and a tight catch,

(2) Khaṇḍana: grinding. This action expresses penance, reading, conversing and the action of eating.

(3) Chinna: cut. This is displayed to show disease, fear, cold and physical exercise, crying and death.

(4) Cukkita: gaping. Shown when yawning.

(5) Lehita: licking. Shown to express lustfulness, appeasment and fickleness.

(6) Sama: natural.

(7) Daṣṭa: biting. Shows anger.

The chin actions though named after one sub-limb, they comprise combined actions of teeth, lips and tongue also.

46. Āsya: ' mouth '.

The following are the six actions described.

(1) Vinivṛtta: fully opened. The action is displayed to show jealousy, envy, anger, and while insulting women.

(2) Vidhūta: diagnol expansion. Indicates obstruction —' not so ' and the like.

(3) Nirbhugna: ' downcast '. Indicative of gravity.

(4) Bhugna. This is displayed to show shyness (of sanyasis) agony, sorrow, anxiety and humility.

(5) Vivṛta: lips separated. Indicates comic feelings, redicule' sorrow and fear.

(6) Udvaha: closed lips. This action is generally resorted to by women in sportiveness. Indicates pride, moving gait, disrespect, a commanding expression of ' well done '; " do this only and nothing else ".

The action may vary with the kindred feelings. These relate to sāttvika—involuntary states of emotions.

47. Mukha: Rāga: Hue of the face.

Four varieties of this gesticulation are described.

(1) Svabhāvika: natural. This is employed to express natural conditions.

(2) Prasanna: blossoming. Middle type of persons employ to express wonder, comic and sṛngāra.

(3) Rakta: sanguinary. Display is to rouse (vīra, and roudra), heroic and terrific and lustful.

(4) Śyāma: dusky. The display rouses karuṇa, fear and loathsome rasas.

Hue of the face is of utmost significance. Bereft of this action of the face, all other actions are rendered futile.

VIII. 169.

śārirābhinayozalpōzpi mukha rāga samanvitam /
dviguṇām labhatc śobhām rātrāviva niśākarah / /

170.

nayanābhinayopi'syān nānā bhāva rasasphuṭah /
mukharāgānvitō yasma nāṭyamatra pratiṣṭitam / /

171.

yathā nētram prasarpēta mukha bhrūdṛṣṭi samyutam /
tathā bhāva rasopētam mukha rāgam prayōjyēt / /

Even as the moon brightens and makes the nights enjoyable, so does the hue of the face, make the other actions of the body and limbs, doubly brilliant and effective. (169).

The action of the eyes, though resplendent with different feelings and emotions, the essence of the actions centres in the corresponding and apposite colouration of the face. (170).

Even as the eyes move in accordance with the suite of actions of mouth, eyebrows, and glances so too the hue of the face must accord with the emotions and the rousing of the desired rasa. (171).

48. Neck: Grīva.

Nine actions of the neck are enumerated and described.

(1) Sama: equipoised. This is the naturally erect pose used in dhyana—meditation and contemplation.

(2) Nata: bent. The face is bent. This pose is displayed when one uses the toilette, tying and embracing in endearment.

(3) Unnata: lifted up. For looking upward this is displayed.

(4) Tryśṛa: 'sideward movement'. Useful to express when heavy weight is carried on the shoulders, and to express sorrow.

(5) Recita: whirling. In dancing and churning this is displayed.

(6) Kuñcita: bent to a side. Bending excessively. Used when there is a load on the head and also to protect the neck.

(7) Añcita: extend—stretching it out. This is displayed when pulled by the tuft of hair and for looking up.

(8) Valita: twist. expression of looking to a side and when the neck is injured.

(9) Vivṛtta: increase; growth. To keep the face erect. Such and other kindred actions of the neck are displayed to the demands of necessity and circumstance.

These actions of the neck accord with the suite of actions of the head and other soub-limbs of the head. All head actions are controlled by the actions of the neck.

CHAPTER XIII

ACTIONS OF HAND, CHEST, SIDES, BELLY, WAIST, KNEE, HIP, THIGH, AND FEET.

The richest vein of Anga Abhinaya is Hasta-Abhinaya—Hand gestures. The diction of gestures is profound and is as variegated and wide as language itself, nay as the ideas themselves. Hastas signify not only the Word-Content in the minimum, but sometimes symbolise the gamut of an epic range of a subject. This role of interpretation is of vital importance to the composite art of NṚTYA (Dance).

Accordance between the hand-attitudes and the text of the song and music is of utmost significance, when one considers, the aesthetics of form in movement, cadence, representation and interpretation. The cadence of rhythm with the interpretation, in different postures is of highest importance. Standing in attention and giving vocal utterance will be as sterile as rendering music bereft of timing and rhythm. The Hasta-gestures, thus are of fundamental importance as they give vitality, grace, elegance and artistic finale to the given suite of bodily attitudes.

In modern times, Mudra, a symbol prevalent only in Tantra-literature, is used as a synonym for Hasta. But nowhere in Nāṭya classical Texts this technical word Mudra is used to signify Hasta. It will be an etymological apostasy to equate them.

'Figures of speech are Figures of thought' says Dr. A. K. Coomaraswamy, the master mind in Art and Indology of recent times. Figures of form (Hasta actions) are figures of speech and thought. Loftiest of thoughts are comprehended by speech and these are in turn interpreted in Hasta-forms. Hasta interpretation is no doubt based on the Rgvedic hymn:

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*See N. S. Krishnamurthy's "*Hasta Abhinaya*" 1955.

" naitāvad-ene-paro anyad asti ". (There is not merely this, but a transcendent another) and this ideal and sublime pronouncement is the revelation of the key to all Art, nay Metaphysical Ultimate.

Madam La Meri (Madam Hugh Russel), the reputed Nāṭya-Ballerina of New York observes " The hand is made to look like the object of which it speaks, or it is the sublimation of the natural emotional gestures ".

La Meri has been a poineer to orientalise the famous German Fairy Tale theme *Swan Lake, appositely making use, in the choreography (Dance-writing), hand-attitudes also, to signify the fable under production in Nāṭya form. Nāṭya-tomanes can very well now accept, with an approving nod, that Hasta-vocabulary has an everlasting universal potentiality, and that its apposite employ-the hand seems to be a well recognised mode of expression intertwined with intonation, oration and recitation. *B. L. Joseph in his monograph on Elizabethen Acting (O.U.P.) has brought out the full significance of gesture. It is in evidence that school curriculum compulsorily taught these gestures as an important adjunct to recitation during the Elizabethan times.

The pride of Bharata-Nāṭya is in its scientific classification and systematisation of these Handposes. The B.N.S. has defined and described these hand-gestures in Chapter IX. Subsequent theorists have extended these poses and developed these Hastas. Nandi's

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Rg. X. 31.8.

*This Ballet (Nṛtya Nāṭika) "Swan Lake" was first produced in Moscow in 1876, choreographed by Julius Resinger. Later an improved version was by Marius Petipa on the lines done by Tchaikovsky. It was followed by several others, Diaghileff and Auton Dolin.

*In this monograph the author copiously quotes from John Bulwaris.

Chirologia and Chironomia 1664.

Abhinaya darpaṇa' comprehends a variety of these poses and we find an indication that these poses are plastic enough toem brace multifarious purposes of interpretation. These Hastas are many and innumerable. The pose may be of the single or double hand. The patterns are classified into several standard forms and each attitude has a connotation, vividly described in the texts. The significance of the pose varies with the placement of the hand over the head or forehead, near the temples, the cheek, the neck, the chest near the belly, the hips or stretched down full length. Thus each attitude has a purpose conveyed by the pattern of the hand-pose. Thus the range of these Hastas seems to be unlimited. It is given to an adept danseuse (abhinetri) or a danseur (abhineta) to capitalise this limitless treasure cf Hasta-poses.

2. The single handed poses are twenty four. Their descriptions, definitions and uses are narrated herein. The hand in this context means not the full arm or forearm, but the palm with its fingers set in a particular order. Single hand poses are known as Asamyuta Hastas. (not combined hand poses).

SINGLE HANDS.

1. Patāka: Banner.

All the fingers of the palm are stretched out touching their sides—close—and the thumb is bent into the palm. (The whole length of the thumb touching the inside of the palm).

This is used in dealing a blow, or cutting with an axe; or make one suffer in pain or enjoy pleasure. To display pride the hand in this pose is raised to the forehead. Further, tongues of flame, downpour of rain, pouring down flowers, light showers are shown with both hands in this pose.

When both hands are crossed at the wrists it is svastika, and when released from this joint-pose, the action indicates picking up flowers, tender grass from watery ground. The action signifies also pointing something that is lying on the ground. In performing this action the hands are kept in svastika (crossed at the wrists) with

the palm pointing downwards i.e., the tips of the fingers. Further the combined action of both the hands in this pose signify covering a thing or closing a thing *i.e.*, concealing.

The fleeting movements of the beetle black bee and of the wind, dash of waves on the foreshore and flood waters.

Moreover this palmpose of patāka denotes encouragement, showering of flowers over elders, flapping of the bird, and general actions of recita *i.e.*, waving, rubbing against a surface, scathing over, pressing well, lifting up a hill, to enumerate ten-fold, hundred-fold and a thousand-fold, are all denoted by this pose, either single or dcuble.

The inventive genius of the actor, as a prerequisite will be to the great advantage of displaying this pose—patāka.

2. Tripatāka: "Triple flag". Of the patāka-pose, if the ring finger is bent inwards (*i.e.* into the palm) it is to be known as 'Triple flag'.

Invitation, descent, discarding, disregard, objecting, entry, lifting up, obeisance, endearment, gift, illustration, expressing alternatives in wonderment and speech are signified by this Triple flag-palmpose. Further uses are touching auspicious things, placing the hand over the head, turban diadem, wearing a crown, covering the face, nose, or ears, closing, avoiding bad sight, smell and sound.

With this pose of the fingers, if the forearm is moved upward and downward, it will be indicative of ascent or descent of small birds, flood, warding off an approaching serpent, flies etc. This hasta is employed for wiping off tears, arranging the Tilaka (auspicious beauty mark on the forehead). Smearing of Sandal paste, or smearing a paste or resin before finally affixing the beauty mark.

Both hands in Tripatāka have to be employed for dressing the hair, while bowing to the feet of the Preceptor (swastika-crossed at the wrists), while accosting a bridal party Tripatāka of both the hands have to be employed with the tips of fingers touching.

This hand pose has to be employed on seeing, on receiving a king. Then the fingers are loosened and hands are slightly shaken.

When planets are seen the palms are held in svastika-crossed at the wrists.

While obeisance to the austere Ṛsis who have performed penances is to be made tips of the fingers must be pointing outwards and when a gateway is sighted, the palms must be placed with tips touching.

When indicating the mouth (probably the snouts of animals like boar, varāha) the palms must be held up, the lips pointing downward. The same action may be made when one sees fire, sea, war and crocodiles.

This hasta further signifies monkeys, boats and waves. (or the jump of apes). Expert actors in imitating the aspiration of women when feeling sultry. When the young moon is seen and this has to be displayed in gesture. Both hands in this pose are made with expanded thumbs pointing to each other.

3. Kartarī Mukha: " Scissors-faced ".

The forefinger in the Tripatāka palm is made to rest at the back of the middle finger. (They appear like the two blades of Scissors).

The palm in this pose, if held inverted *i.e.* the tips of fingers pointing downward indicate walking in the street, or decoration of feet by applying colours or painting the body. If the tips of fingers pointed upward indicate being bitten, horns, or writing a letter.

Falling, death, transgression (by misplacing the foot) turning round, guessing, letting an article fall, placing a thing at a place, are signified by the palm in Kartari, but the forefinger is at the back of the ring finger.

This hasta of the single hand or double hands indicates the following:

a deer, yak, buffalo, divine elephant, bull, tower of temple, gateway, hill-peak.

4. Ardha Candra: " Crescent Moon ".

The fingers and the thumb are all bent to the formation of a bow. (The thumb is extended away from the forefinger).

This pose indicates: young trees, crescent moon, rotundity of a fine vessel, conch, bangles, bulging of the vessel, sphere. (If need be, this pose of both hands may be used). Girdle, waist, forehead, ornament worn at the forehead, ear-rings of ladies.

(Popularly ardha candra prayoga means necking out. This palm in this pose is placed at the neck below the head and pushed for a forced expulsion of the unwanted person.).

5. Arāla: " Curved."

The forefinger is bent like a bow, the thumb also is bent similarly. The 1est of the fingers are kept upward but bent inward at the first phalanges.

The arāla posed palm is used to denote physical strength, haughtiness, valour, bloom, fortitude, divinity, heavenly gravity, blessings, actions of friendship, holding the long tuft of hair of a lady, lifting the tufts of hair by ladies after bath to dry up the hair, to describe the several limbs of the body, *connubial pleasure, while making circumambulation.

The tips of the fingers are interlaced (svastika) to indicate a roundness and gathering of teeming crowds, floral design–drawings on the ground (rangavalli).

If the fingers are bent inwards of the palm the indication is invitation to come; of outward, indication is raising an objection. Moreover this palm-pose may be employed to signify creation, measuring out something exhaustively, pecking out grass unwittingly and purposelessly, futile and disjointed talk, removing sweat by a lady in

a graceful manner, smelling good scent and to express ‘ this is the best.’

All the actions of Tripatāka that could be employed by women can be employed to advantage with Arāla pose.

6. Sukatuṇḍa: ‘ Parrot’s beak ’

In the arāla palm pose, the ring finger is bent inward the palm. This is employed to express “ neither I nor you,” to invite, to discharge, to express repulsion with disrespect.

7. Muṣṭi: ‘ Fist ’

The finger-tips of the four fingers are bent inwards into the palm and the thumb is over them. (Fist-pose).

Used to show beating, physcial exercise, going, twisting or torturing, carrying the swords or sticks; holding a stick or spear.

8. Śikhara: ‘ Crested ’

In the fist-musti palm pose, the thumb is lifted to form a crest over the rest of the clasped fingers.

This handpose indicates a rope or a ray, or a blade of grass, hook, goad, bow, weapon, known as tamara sakti; painting the lower lip and lifting up the hair of the head to coiffeur.

9. Kapiddha: “ Wood apple ”

In the Sikhara pose, the middle and ring fingers are bent and touch the forefinger.

The uses are sword, bow, discus, missile, javalin, spear, club, thunderbolt—all implements and weapons of fight.

10. Khaṭakā Mukha: “ Bracelet–faced ”

In Kapiddha palm pose the little finger and the ring finger are lifted and bent. This is Khatakā Mukha.

The following are signified: sacrificial substance, (ghee-melted butter) or that which is fit to be put into sacrificial fire, umbrella, holding up the reins, fanning, holding up the mirror, cutting, kneading , preparing the toilette for putting on the facial beauty mark, holding a long stick, extension and flexing of one's arms and legs, allowing to go, withdrawing, holding the ends of garlands (both hands in this pose), flowers of garlands, holding the edges of cloth, border of cloth, showing a necklace of pearls, pulling down the churning pots, plucking the flowers , use of goad or whip, holding the thread of the goad, and sighting a lady.

11. Suci Mukha: ' Needle-faced '

In the pose of Khatakā Mukha, the forefinger is extended or stretched out. This is Suci. This pointed forefinger is either lifted up, bent, moved from side to side, shaken or lifted up, to suit the object or word to be represented.

This pose indicates missile, discus, or multitude of crowd, lightning, flag, creepers, gourds, vine creepers, mạngo, ear ornament, crooked walking, fish swimming in water, bidding adieu, wishing a good journey (bon voyage) movements of young sperpents (different from fish in water) throwing out the sacrificial things, basketful of tender leaves being thrown out, waving a light, curls of hair hanging on the sides or back, falling in zigzag movement, and circling round. These are represened by the shake and upturned forefinger.

When this forefinger is kept up right, denotes pointing to stars, the bridge of the nose, or the row of teeth and to indicate the mouth the finger is slightly bent.

When the forefinger is moved round and round, it signifies comprehension of the whole universe, lying flat, rising up and beginning of a long day.

When the tip of the finger is taken near to the mouth bent and shaken, denotes speech. Similarly when taken near to the ear, bent and shaken or extended horizontally, signifies negation (' no ') when shaken and lifted up indicates 'speak on'.

When the finger is shaken it exhibits anger, excitement or sweating.

When the finger is taken near the cheek, it indicates tresses of a lady, ornamental armour, covering the shoulders. When it is placed on the forehead shows conceitedness, egotism, pointing out an enemy in anger. This finger also represents the interrogation " who is he?" scratching of the ear; to denote union both hands are employed and when removed from this combined pose indicates separation.

When the forefingers in this pose are crossed (svastika) indicate quarrel, when knit together signify an embrace (one pressing against another). When both are put together on the left side, represent the end of the day, if placed on the right side, show end of the night. If the fingers are placed face to face show ' not separated.' The disc of the moon is indicated by both the fingers.

When fingers of both the hands are employed indicates separated, the distance between them must be four to five inches.

If the finger is lifted up along with the head, indicates Indra. When the finger is moved round and round, the disc of the moon is signified.

If the tip of the finger is placed on the forehead, indicates the third eye of Śiva, and when bent at the sides, Indra is represented.

When the end of the finger alone is moved, indicates ' form ' or a machine to turn stones.

Whenever a halo is to be represented the finger must be pointed downward. To show Śiva, touch the middle of the forehead and bend the finger downward. (Denotes the third eye).

12. Padmakōśa: ' Lotus bud '

All the fingers are free of each other and the thumb. They are curved to form a cup. The palm points upward. The tips of all the fingers and thumbs remain separate. This is Padmakośa hasta. This indicates the holding of Bilva fruit, or wood apple in the

hand. To show the breasts of women, to show flesh, the finger tip[s] are bent. Slice of flesh and a fruit with many seeds are also shown.

Worhsip of God, offering sacrifice, a small box, offering rice balls in rituals to the manes. A cluster of flowers can be shown by this palm pose. Blossomed lotus, wavering of petals, and all types of lotuses can also be indicated.

13. Sarpa Śira: Serpent's hood.

All the fingers along with the thumb are held colsely and they are slightly bent inward to form a hollow from palm up to tips of fingers. This palm indicates libation with water, movement of a serpent, sprinkling of water, beating against the arm in challenge, and patting the elephant's head.

14. Mṛga śirṣa: Deer-head.

All fingers are held close together downward, tips pointing earthwards, the little finger and thumb are pointed upward.

The follwing are indicated:

" It is now here," strength, hilarity, throwing down the dice, wiping out sweat, Kuṭṭamita class of heroine, who effects amorous action of rupulse to the lover.

15. Kāngula: " Plough " (also known as Lāngula).

The two fingers, *i.e.*, the middle and the forefinger together with the thumb are held down like three flames from fire, the ring-finger is bent and the little finger is raised up.

This indicates different kinds of small, unripe, tender fruits, and if the fingers are thrown down, angry words are signified.

Precious stones, cat's eye, (Lapis-lazuli) emerald, flowers and cat's foot are also shown by this hasta—handpose.

16. Alapallava: (also known as alapadma) " Tender leaf"

This is a continuous action to simulate the blossoming of the tender leaves.

The fingers are bent into the palm of the hand one after another in order and released to a side. The wrist is also twisted to harmonise with the release of the fingers.

Indicates rejection or refusal. to say "who are you," denial, empty words, chiding away, reference by a lady to herself.

17. Catura: "Deft"; Adroit.

The little finger is placed upright, the others are stretched with the thumb in between them. This formation is of the four fingers with the thumb bent inward the palm as if indicating the other four fingers.

Politeness, humility, discipline, orderliness, well trained youth, sickness, strength, shyness, fitting words to be adopted, truthfulness and peace are indicated.

Both palms may also be used to express full enquiry into a man's condition, guessing, bashfulness, similarity of eyes and lotus-petals, ears of deer. Sportive dalliance, colouration, memory, shades of intellect, patience, strength, mere consciousness, cleanliness and going together, deftness, pleasurableness, amiability, kindness, softness, mellowness, comfort, character, questioning, conversation, dress, accoutrement, and a grassy plot are also indicated. Further, plenty, want, sexual embrace, decent quality, its absence, youth, household spouse, different castes and creeds are also indicated.

Colours like white are indicated by the uplift of the hand, red and yellow by rounding, blue by rubbing the hands.

18. Brahmara: 'Bee'

The end of the thumb touches the tip of the middle finger, the forefinger is crookedly bent, the other fingers are kept upwards indifferently.

The pose is indicative of holding flowers which have long stalks like lotus, black lily and the like. Ear ornament, this suite of fingers are loosened with the sound thus produced. Threatening, children's talk, quickness, timing, cymbal beat and making one believe.

19. Hamsāsya: ' Swan-faced '.

The forefinger and middle finger are bent and are in contact with the thumb (without leaving any space between them). This is conventionally known as *tretagni*—three fires. The other two fingers are extended.

This pose indicates degrees of cleverness, littleness, slackness, deftness, essencelessness, softness. When necessary the tips of the fingers may be slightly shaken.

20. Hamsa pakṣa: ' Swan's wing '.

The ring, middle and fore fingers are bent, the little finger is upright and the thumb is bent.

This is presented to indicate, offering oblation of water, touching the cheek, act of accepting a gift, sipping water, eating food by priests, embracing, sight of a huge pillar, horripilation, touch, smearing of paste, pressing, massage, things that toss between the breasts of a woman, when she is in a sorrowful mood or rather wailing, and resting of the cheek on the palm.

21. Samdamsa: ' Biting or pricking ' or Spanner-like.

This pose is similar to Arāla ' curved '—No. 5 *i.e.*, the forefinger is bent and its tip is in contact with the tip of the thumb, the rest of the fingers are kept upright. The palm is slightly in depression.

As the needs of rasa and bhāva demand this pose has three types of attitudes.

(1) Agraja .. arising from the tip-ends.
(2) Mukhaja .. arising from the face.
(3) Parśavagata .. moving at the sides.

(1) *Agraja* action is performed to indicate plucking and knitting of flowers and holding them with pincers, or catching straw bits, dry leaves, hair and thread. Also employed to extract foreign bodies like bones etc. and pulling them.

(2) *Mukhaja*:—To indicate plucking flowers from the stalk, in pulling away the wick of a lamp, thrusting a probe, to express contempt-like ' fie ' and anger.

(3) Parśvagata:—Indicates wearing of the sacred thread by dvijas (Twice-born), drilling, adjusting the bowstring with a sharp arrow, taking aim at a target, yoga practice, meditation and concentration. Both hands have to be employed for the above. Further, insipidness, crookedness, envy, fault finding words, use of the left hand. The ends of the fingers may be slightly bent.

When ladies employ this pose for signifying drawings, ornamenting, applying collyrium, guessing, show stocks of something, appearance of coral, tender leaf attached to a stalk, and twisting and extracting juice.

22. Mukuḷa: ' Bud '.

Make Hamsāsya pose No. 19. All the tips of the fingers in contact with the tip of the thumb are pointedly shown upward.

Worship of the gods, offering a sacrifice, lotus buds, black lotus buds, kissing of lovers are signified by this pose.

If the fingers are loosened, the purport is non-contempt and non-abuse.

Further eating, counting gold pieces, wrinkled face, twisting in displeasure, hurry to make a gift, and unblossomed buds are also indicated.

23. Ūrṇanābha: ' Spider.'

In padmakośa pose No. 12, the fingers are separate and slightly bent. In that if the fingers are all bent at the middle phalanges, this attitude of the palm simulates a spider.

This is used to denote holding the tuft of hair (combing) or catching a thief, catching the head, leprosy, lion, tiger, and holding a stone.

24. Tāmra cūḍa: ' Cock's tuft ', Cock's comb.

The thumb touches the middle finger, the forefinger is bent, the rest of the fingers are bent into the palm.

Uses:—Threatening; if slightly loosened denotes accompanying of noise, timing— (tāla), to make one believe, to confide, the thing to be done quickly, to make a sign, beckon one to approach, to reckon time units like kāla, Kaṣṭa, Nimesa and Kṣana, speech of boys are the uses of this hasta *i.e.*, handpose..

This pose may also be like this.

All the fingeres are held together and bent with the thumb over it. The little finger is extended. Numbers like hundred, thousand, a lakh (1/10th of a million) are indicated. Gold is denoted. If the fingers are loosened fireflies are signified. Also drops of water or any other liquid are indicated.

Having regard to the purpose of presentation even the single hand poses can be repeated with the other also to convey precision of ideas.

3. DOUBLE HANDED: *SAMYUTA*—D.H.

1. Anjali: ' Obiesance.'

When both the palms are in contact in Patāka pose. (S.H. 1).

This is used to express bowing to gods, gurus and friends. If this palm-pose is at the head, it is for the gods, if at the face, it is to the masters, and if it is at the chest, shows greeting to friends. Even women perform accordingly.

2. Kapota: Pigeon.

Both the hands are clapsed at the sides with the palms hollowed.

Humility, approach, bowing to guru, and conversation are indicative of this palm pose. If women hold it at the chest, it is indicative of cold and fear. Held to represent a tortoise.

If the fingers are closely pressed and slightly loosened, denotes dejection.

To express " only so much " and " there is nothting more to be done," this pose is employed.

3. Karkāṭa: " Crab "

The hand in which the fingers are stretched out to their full length—all separate and not touching each other.

This indicates one who stretches just after raising from sleep, stretching out all limbs, yawning, sneezing after just getting up from bed, and a big belly.

Resting the cheeks on the palms, holding conch to use it for blowing, are also indicated.

4. Svastika: ' Crossed '

Arāla (No. 5 single hand pose) of both hands is made and the forearms are crossed at the wrists. As this is a continuous action, it is lifted up and kept a little to a side.

This is the well known Svastika pose. This is performed by women.

When the svastika is loosened, the palms indicate airts, clouds, sky, forest, oceans and seasons. Earth and flood are also shown by this pose.

5. Ḱhaṭakā vardhamānaka: ' Bangle-developed '

Half closed palms as those of wrestlers facing each other. To indicate a graceful and pleasing act and bowing. Stocks of red lotuses, lilies, holding an umbrella, betel leaves of acceptance are signified by these palms.

6. Utsanga: ' Thigh '

Arāla (No. 5 S.H.) in svastika type, *i.e.*, crossing at wrists, lift up the hands facing each other. Act of catching is intended. The hands are separated to represent the thigh.

Squeezing, kneading dough, pressing, anger and revenge are indicated. If by women expression of jealousy is denoted.

7. Niṣāda: ' Catch '

Here two different single-handed poses are combined. The hand in Mukuḷa pose (No. 22 S.H.) encircles the other hand in Kapiddha pose (No. 9 S.H.).

The following are indicated:

Keeping tight hold after catching, agreement, speaking truth, placing, brief (*i.e.* which is expressed pithily) (in this both hands are pressed again each other).

An alternative definition is also given:

One hand is in Sikhara pose (No. 8 S.H.). This is pressed over the other hand in Mṛgaśīrṣa. (No. 14, S.H.).

This indicates one struck down by fear.

Another definition is:

The right hand held in Musṭi (No. 7. S.H.) is passed through the space between left elbow and arm.

The actions are, courage, lustfulness, haughtiness, well being, anxiety, adventurous progress, pomp, self-conceit, pride and steadiness.

Still another definition is given:

Both the palms are in *hamsa pakṣa* (No. 20. S.H.) with backs of the palms in contact. The actions are windows, nets and strking.

8. Ḍola: ' Cradle swing '

The palms held in patāka (No. 1 S.H.) are stretched out with upturned palms to simulate a swing.

The signifying actions are:-

Surprise, extreme sorrow, swooning, lustfulness, depressed condition, agitation, striking, applying pressure, over powered by disease, and injury from a weapon.

9. Puṣpa Puṭa: ' Receptacle for flowers ' (Socket of a flower)

Both the hands in śarpa śira are joined to leave an enclosed hollow of the palms. (No. 13 S.H.).

This represents holding things like grain, fruits, flowers and the like; their being held and brought, and receiving water and throwing away.

10. Makara: Crocodile.

The palms in patāka (No. 1 S.H.) are placed one over the other, the thumbs, one points upward and the other downward on either side of the palms. The appearance of lion, dragon, wolf, alligator, fish and some demons.

11. Gajadanta: ' Tusks ' of elephant.

With the palms held in *Sarpa Śira* (No. 13 S.H.) the forearms are bent over the shoulders, to indicate marriage of parties, carrying heavy load, holding a pillar and trying to pull boulders from a hill.

12. Avahitha: ' Piercing '

When the palms in Śukatuṇḍa pose (No. 6 S.H.) with finger tips pointing first to the chest and then turning downward to the chest. Weakness, breathing out, exposing the limbs, leanness, anxiety are indicated and these must be performed falteringly.

13. Vardhamāna: 'Profess'

The palms in Hamsa pakṣa (No. 20 S.H.) in reverse position (back to back).

Breathing through netted windows, accepting, keeping agreement, speaking truth, brief, well placed, are indicated.

14. These hand (or rather palm) poses are known as Abhinaya Karas—Gesticulatory hands. Their exhibition must be interpreted according to the context and sense.

The actor with expertise must understand the situation (of the text to be Choreographed) and perform the format of the palm (Hand gesture) to suit the 'form' to be represented the incident, symbolic innuendoes and cognate matters. He must make his own study and perform the same to perfection with discernment.

The above lists of handposes are exhaustive enough and these appeal to visual perception.

There are also other hand poses which may at pleasure and discretion be employed to indicate bhāvas, aesthetic pleasure and emotional and mental conditions.

Dansuers and dansueses must exhibit these handposes, fully comprehending the purport having regard top lace, time, situation and action suiting the context.

The above classified handposes do need some ancillary movements. The cadence of movement has always to be harmoniously integrated to align with the actions of eyes, demeanour and eyebrows.

(1) Utkarṣaṇa, Pulling up, (2) Vikarṣaṇa, Pulling sideways, (3) Vyakarṣaṇa, Stretching out, (4) Parigraha, Encircling to catch, take fully, (5) Nigraha, Rejection, (6) Āhavana, Inviting, (7) Toḍana, Tease or annoy, (8) Samsleṣa, Embrace, (9) Viyoga, Separation, (10) Rakṣaṇa, Protection, (11) Mokṣaṇa, Release, (12) Vikṣepa, Rejection in contempt.

(13) Dhunana, Waving or shaking, (14) Visarga, Agreeable rejection, (15) Tarjana, Cautioning and threatening, (16) Chedana, Cutting, (17) Bhedana Splitting, (18) Sphoṭana, Blossoming or dilating, (19) Moṭana, Contraction, (20) Tāḍana, Beating.

These are the several means by which the classified hand-poses have to be exhibited in a performance, having full regard to the context and for fully conveying the meaning.

Further three more means of hand gesticultions are specified:

(1) Uttāna .. Lifting up.

(2) Pārśvaga .. Taking to a side.

(3) Adhogata .. Dropping downward.

These placements have to be aligned with the exhibition of the hand-pose.

The skilled actor must perform the actions of hand-poses, the deportment of which must always accord with the actual experience and behaviour of the men of the world. Otherwise the actions will become outrageous, disrespectful and positively, insulting. When superior things are to be indicated, the hand must move towards the forehead; for medium things towards the chest and for the ordinary towards the feet. (Lower portions of the body). These may also be mixed up if the needs of the world demand such a combined representation. Intelligent players must perform only such hand-poses with such composite dexterity always harmonising with all circumstances—otherwise the depicition may lead to grotesqueness.

While displaying the following emotional feelings no hand-pose need be employed, but only suitable modulations of the voice (Kāku) will suffice:

Viṣaṇṇa, Dejection; Murchtia, Swooning; Hrīte, Ashamed; Jugupsa, Anxiety; Śōka, Sorrow; Glāni, Depression; Svapna, Dreamy State; Vihaste, Placing the hand in the;

wrong places; Nisceṣṭe, Actionlessness; Tandrite, Slothfulness; Jade, Dullness; Vyādhigraste, Diseased condition; Jarārte, Old age and decay; Bhayārte, Frightened condition; Sitaviplute, Overwhelmed by cold; Matte, In drunken state; Pramatte, Committing mistakes and errors; Unmatte, Mad; Cinta, Moody; Tapastite, When in penance; Himavarshate, struck by snow and rain, Baddhe, When bound; Vārimaplava samsrite, Encircled by water; Svapnayite, When dreaming; Sambhrante, Surprised in amazement; Spoṭane, Explosive noise.

Hand-poses alone will not be of good avail. The above expressions must accord with natural actions. So also the modulation of voice, which must conform to aesthetic taste and bhāva.

IX. 180.

na hastābhinayah kāryah kāryah sattva sa māsrayah,
tatha kāku viṣéṣasca nānārtha rasa bhāvakah

When both the hands are employed to display the classified poses, then simultaneously the appropriate looks, verbal expressions, pauses and the like must be exhibited to convey the correct sense.

The whole of the Dance-movements are broadly based on the following actions:

(1) Uttāna	..	Lifting up
(2) Vartula	..	Circular
(3) Trṣṛa	..	Triangular
(4) Sthitā	..	Static
(5) Adhomukha	..	Downward

These hand-poses relate to Abhinaya—*i.e.* gesticulatory hand actions that convery rasa and bhāva.

5. Now Nṛtta hastas ie., pantomimic poses of the hand. However these are employed for their aesthetic effects. They need not

convey any meaning. They are employed for their graceful presentation of form, always according to music and time beats.

1. Caturaśra: Rectangular, Nr. H.

The hands are in Khaṭakhā mukha. No. 10. S. H. They are placed eight inches away from the chest, and they are turned towards the actress. The elbows and arms are equally levelled.

2. Udvṛtta: Lifted up and turned round.

The hands are in Hamsa pakṣa (No. 20 S.H.). They are turned round like a fan.

This is also known as Tālavṛntaka (Fan-like).

3. Talā Mukha: Pointing to surface.

The hands in Caturasra (Nr. H. No. 1) and then in Hamsa pakṣa pose. (No. 20 S H) The hands are kept oblique and face each other.

4. Svastika: Crossed.

The hands in the previous poses are crossed at the wrists.

5. Viprakīrṇa: Scattered.

The hands crossed at the wrists as above are released.

6. Arāla and Kaṭakā mukha: Curved and Wristlet.

Make the action of Ālapallava (No. 16 S.H.) then Padmakośa (No. 12 S.H.) in an upturned attitude. This is also a combination-pose. Alternative description consists in keeping the hands at the wrists in Arāla (No. 5 S.H.) and loosening them. (The loosening must be sudden).

7. Aviddha vakra: Piercing downward in a curve.

The shoulders, upper arm and elbow are all curved. The hands are put in opposite directions.

8. Suci Mukha: Needle-face.

The hands are held in Sarpa śira (No. 13 S.H.). The middle finger and thumb are stretched out.

The same action can be performed with the palms crossed at the wrists.

9. Recita: Emptied by Whirling.

The hands are in Hamsa pakṣa (No. 20 S.H.) and whirled at the wrists very quickly. The palms are extended and are upturned.

10. Ardha Recita: Half Emptied.

The left hand is in Caturasra (Nr.H. No. 1) and the right hand in Recita (Nr. No. 9.).

11. Uttāna Lifted up. Uttāna + Añcitau = Uttana vancitau.

The elbow and upper arms are bent with the palms in Tripatāka pose (No. 2 S.H.). They are moved slightly obliquely.

12. Pallava: Tender leaf.

The hands in Patāka are separated.

13. Nitamba: Posterior, nates.

The hands in patāka are made to emerge from the heads of shoulders.

14. Keśa Bandha: Coiffeuring.

The hands in patāka are made to emerge form the hair of the head, sides and all-round.

15. Laṭa: Creeper.

The hands in patāka are slightly extended obliquely and kept at the side.

16. Kari Hasta: Elephant's Trunk, Proboscis.

The hands in the previous pose are lifted up and are moved from side to side. But the hands are in Tripatāka pose (No. 2 S.H.) when approaching the ears.

17. Pakṣa Vañcita: Side and bent.

The hands in Tripatāka are placed at the heads of the loins *i.e.* hip bones.

18. Pakṣa Pradyota: Side and turned to the opposite side.

The hands in Tripatāka point in opposite directions.

19. Garuḍa Pakṣa: Kite wing.

In the above Nṛtta Hasta, the hands point downward.

20. Danda Pakṣa: Stick to a side.

The hands in Hamsa pakṣa (No. 20 S.H.) are extended. Turn round and round like flapping. The upper arms are also extended at the same time.

21. Urdhva Manḍala: Upper Circle.

The hands (normal) are lifted up and turned round and round.

22. Pārśva manḍala: Side whirling.

The hands are extended sidewards and whirled.

23. Uro manḍala: Chest circling.

One hand is in *udvesta* (stretched upwards) the other is in apaveṣṭa (downward stretched). They are turned round near the region of the chest.

24. Urah pārśvārtha manḍala: Semi-circling near the chest and sides.

Make alapallava (No. 16 S.H.) and arāla (No. 5 S.H.) of the hands. Move them quickly in half circles near the chest. The movement must be on the sides only.

25. Musṭika Svastika: Fists crossed.

The hands in khaṭakā (mukha) pose (No. 10 S.H.) and they are crossed at the wrists slightly bent.

26. Nalina: Lotus variety.

The hands in Padma kośa (No. 12 S.H.) are extended and whirled in and out.

27. Alapallava: Sprouting leaves.

The tips of the fingers are lifted up, udveṣṭa.

28. Ulbhaṇa: Out burst. Inflation.

The above hands are stretched out pointing upward.

29. Lalita: Graceful.

The hands in alapallava (Nr.H. No. 27) are placed over the head.

30. Valita: Bent or twisted.

The hands in lalita are crossed at the elbows.

These Nṛtta Hastas are employed in the suite of the composite actions of Karanas (Vide Ch. IV). They can be represented in Abhinaya also. To suit the sense and idea these Hasta actions may be combined both for Nāṭya—Dance, and Nṛtta—pantomime.

The performance of these Nṛtta Hastas is known as Karanam (performance) and this is of four kinds.

(1) Āveṣṭa, Closing; (2) Udveṣṭa, Releasing; (3) Vyāvartita, Circling in the reverse; (4) Parivartita (udvartita), Circled.

1. Āvesta:—In this the fingers, from the forefinger, middle ring and the little are folded into the palm in order leaving space in between them, one after another.

2. The fingers thus folded in are released in the same order one after another is udveṣṭa.

3. Vyāvartita or Avarta:—The fingers beginning with the little finger are moved round and round in order one after another (inward the palm).

4. Parivartita or udvartita:—Is the release of the above in order one after another outward.

Further in hand gestures some more movements of the same are enumerated below:

(1) Tiryak	..	Moving sideways obliquely.
(2) Urdhva Samsta	..	Moving above the head.
(3) Adhomukha	..	Pointing downwards (towards the earth).
(4) Ancita	..	Starting from the chest, the hand is moved round the head.
(5) Apaviddha	..	Is piercing action.
(6) Manḍalagati	..	Moving in a circle.
(7) Svastika	..	Crossed.
(8) Pṛṣṭānusare	..	Self-led, the hand follows one's own body.
(9) Udveṣṭita	..	The movement begins with the movement of the wrist.
(10) Prasārita	..	Extension of the hand.

The above are the actions known as Karanas of the hands. These have to be employed by Nartakas—Actors.

6. HṚDAYAM: CHEST (Region of the heart)

1. Ābhugna: Fully bent.

The chest is lowered, posteriors are lifted. Shoulders are bent and loosened.

The action indicates confusion in surprise, sorrow, swooning, fear, disease, something sticking in the heart. These also may be displayed when in contact with chills or when exposed to rain, or due to shyness, as the context and circumstance demand.

2. Nirbhugna: Straight.

Chest is kept steady, posteriors are lowered. The shoulders are not bent but lifted up. This is displayed to exhibit , standing still, humiliated, sight of something surprising, when speaking truth, conceited talk about the self and height of pride.

Further it is said, deep sigh, yawning, crushing, affected indifference towards a lover are also indicated.

3. Prakampita: Shaking.

The chest is continuously up-heaved.

This action denotes laughing, weeping, exhaustion, fear, deep breathing, coughing, hicupping and sorrowing.

4. Udvahitam: Lifted up.

The chest is inflated and lifted up. This is exhibited to present deep breaths, looking up at things high, yawning and the like.

5. Sama: Normal.

The chest and other limbs are at rest and in the natural state.

This is indicative of well being and healthy condition.

7. PĀRŚVA: Actions of the Sides.

1. Nata: Bent.

The loins are well bent, the side is also bent. Similarly the heads of shoulders are loosened to a side. Indicates the action of approach.

2. Unnata or Samunnata: Elevated.

By some artfulness or skill make the opposite pose of the above nata. Such reverse actions of the loins, side and shoulder must be made. This exhibits ' to draw back ' or to withdraw.

3. Prasāritam: Extended.

The sides are uplifted.

This denotes joy.

4. Vivartita: Rounding.

This consists in the region of the posterior rounding (rump).

Indicates turning back.

5. Apasṛta: Withdrawing.

Relaxing the limbs from the previous pose Vivartita.

Indicates return, coming back.

8. UDARA: Jaṭhara, Belly.

1. Kṣama: Famished.

When the belly is slender, thin, it is Kṣama. It indicates laughter, ridicule, crying, deep breath, and yawning.

2. Khalvam: When depressed.

It indicates sickness, addiction to penance, exhaustion and hunger stricken.

3. Pūrna: Full-blown.

When full-blown or bloated.

Indicates full breath, stoutness and sickly condition.

9. KAṬI: Waist.

1. Chinna: Cut.

The waist is well twisted in the middle.

Indicates exercise or extending, wonder, twisting round, seeing and the like.

2. Nivṛtta: Drawn back.

This action consists in facing one who has turned his face away and in coming back. The display shows turning and returning.

3. Rectia: Emptied out.
Indicates circular movement.

4. Kampita or Prakampita: Shaking.
Waist is moved obliquely and backward quickly.
Gaits of a hunch back, short and low people are indicated.

5. Udvāhita: Lifted up.
Lifted up above the posteriors.
Exhibited to indicate stoutness, gracefull gait of women.

10. ŪRU: Thigh.

1. Kampana: Shaking.

This consists in lowering and lifting up the heel frequently.

Uses are to indicate fear and gait of mean people.

2. Valana: Circling.

The knees are placed with space between them.

Walking of women at their pleasure, carelessness, twisting of the legs while walking are the display.

3. Sthambana: Steady.

When the thighs seem to have been pierced down.

Indicates terror, alarm and sorrow.

4. Udvartana: Twisting and fixing.

Indicates exercise, stretching out.

5. Vivartana: Separate.

The heels are inverted.

Indicates starting out, movement in agitation and surprise.

The actors must observe the deportment of others in the world while performing these actions.

11. JANGHA: Lower Knee (Genu).

1. Āvartitam: Circling.

The left foot is moved from the left to the right and front then to the left again.

A second definition in the alternative is also given. The calves are put in swastika (crossed). This action is employed by the Court Fool in his gait.

2. Nata: Bent, Genuflection.

The knees are bent, *i.e.* leaving space between them.

This is performed while sitting, standing and walking.

3. Kṣipta: Asunder.

Throwing away the calves asunder is this action.

This is employed in dance and in physical exercises.

4. Udvāhita: Lift Up.

The calves are lifted up.

This is employed in walking with the toes piercing into the earth or ground.

5. Parāvṛtta: Rounding.

The calves are kept in contrary directions. This is a movement frequently made in dance—*tāndava*.

12. PĀDA: Foot.

1. Udghaṭṭita: Well Rammed.

Standing on the tips of the foot and dropping the heel on the ground firmly.

The hand action of udvestita—release is also coupled with this action and this denotes ' imitation '.

This may be done once, repeated frequently either quickly or moderately.

2. Sama: Levelled or Balanced.

The feet are at level *i.e.* natural. This is in conformity with what is natural. They are kept steady in combination with other gesticulations.

In this basic and normal position the feet are moved as if to show evacuation, *i.e.* Pada *recitam*. The two feet are kept in level about twelve inches apart.

If the big toe of one leg (is) pointing outward, this is known as Tṛsra pāda., triangular. This indicates 'startling' or 'alarmed', distressed or distracted conditions.

This sama pāda is also defined as consisting in keeping the heels apart with space in between them.

(In the next chapter dealing with Sthānakas—placement of legs and feet X-51—this is detailed further. Also vide chapter XII V. 173 etc.) Aśvakrānta.

3. Agratala Sancara: (Also known as talāgra). Moving on tips of toes.

The heels are lifted up and the big toe is extended. The other toes touch the ground.

The indications are beating, well pressing, standing, bending a bow, breaking or killing, stamping the ground, spinning round and round.

If the above action is varied by placing the superimposing, different kinds of emptying, *i.e.* racita actions are implied. This is done for coming, walking as it were on the heels. The heels are kept on the ground and the ends of the feet are in *agratala.*

4. Añcita: Elevated.

The toes are slightly bent and touch the ground. This is displayed to show movement on the tips of toes, either when elevated or resting on the ground. These are used in different kinds of Brahmaṇakas—whirlings—or when stamping. (Pādahata).

5. Kuñcita: Shortened.

The heels are raised up and the toes are bent and the bridge of the foot is curved. This is displayed in high styled gait. The feet are either on the ground or elevated.

(In atikrānta gait chapter X Vs. 10 & 11) — the actor stands on the big toes.)

Sūcipāda: Pointed Foot. Here the left heel is lifted up and the actor stands normally on the naturally placed right foot. This is displayed to show the *nupura* anklet. (Generally a Nṛtta action).

Even as the foot moves, so the thigh, so both these actions must be harmonised for the exhibition of aesthetic attitudes.

CHAPTER XIV

CĀRI: Movement

The unified or composite actions of the foot, calf, thigh and waist are the well known gestures of Cāri. But when the several types of Cāri actions overlap, the unification of such variegated actions, is called Vyāyāma: Physical exercise. Single foot action is Cāri. When both the feet are moved it is known as Karaṇa.Several Karaṇa (feet actions) are known as Khanḍa: (Parts). When three or four Khandas are combined they are to be known as Manḍala (group) actions. Every movement in Dance, Naṭya *i.e.* every action of any limb must be having a corresponding movement in Cāri. Cāris are of the Bhoumya if on the ground and ākāsi if above ground.

2. Classification of Cāris—on the ground: B.C.

1. Sama Pāda: Level Footed.

Standing on the ground, feet actions are repeated (to accord to time beats) and all the toes are on a level contacting the ground.

2. Sthita Āvarta: Standing and Rounded.

With one foot move it circularly on the ground. The other foot is stretched out.

3. Ṡakaṭāsya: Cart forward movement.

Seated on the floor, with an elevated chest, move one leg on the floor.

4. Adhyardhika: One and a half times.

Left foot is placed behind the right. Then the right is moved off.

5. Cāsagati: Bird Move.

The right foot is extended on the ground to about nine inches (Tala) and moved off. The left is moved in another direction.

6. Viccyava: Loosened.

The two feet are at rest (placed on the same plane). Then they are separated.

7. Eḍakā Krīḍita: Ram Jump or Elakākrīḍita.

Scoup out with the end of the foot and stamp it on the ground. Then jump up as in tala sancāra with the forefeet, like the animal jump by lifting the forelegs. Then drop them down repeatedly.

8. Baddha: Bound.

The calves are put in Svastika crossed one over the other and the thighs are twisted.

9. Urūdvṛtta: Thighs Spinning.

The feet are in Tala Sancāra: one heel is turned towards the hind part of the other heel. The udvṛtta action, *i.e.* twisting of the calf is made. This action is indicative of bashfulness, jealousy and the like.

10. Aḍḍita: Rub.

Make with one foot either from front or back side the action of *padāgratala sancāra,* Rub the other foot well.

11. Utspanda: Throb.

The foot is slowly moved from inside or outside as though imitating the action of Recaka.

12. Janita: Source of all movements.

The hand in first pose (Muṣṭi) (S.H. 7) is placed on the chest. The other hand is moved. The foot is moved in *talasancāra.* (No. 3 of Foot). This is the source of all movements and gaits.

13. Syandita: Trickling.

The feet are separated by five talās. i.e. 30 inches.

14. Apasyandita: More Trickling

In the above action the other foot is moved likewise.

15. Samotsārita Mattalli: Extended and Whirling.

The feet are in *talasancāra* (movement on the ground). They are moved in a circle and brought back.

16. Mattalli: Inebriated.

Both the feet are turned round and round and the hands are in *udveṣṭita*, (raised) and *apaviddha*—thrown away.

3. AKĀŚA CĀRIS: Above the Ground. A.C.

1. Atikrānta: Trans-ascending.

This is the movement of walking. Bend the leg and lift it up forward, then drop it down. The lifted leg is always bent at the knee. This is a conventionalised gait.

2. Apakrānta: Side Bent.

The thighs are twisted, the leg is bent and lifted up and placed to a side.

3. Pārśvakrānta: Step Sideways.

Lift up the bent leg, till the knee comes to the level of the chest. Throw forward that lifted foot. This signifies kicking sideways.

4. Ūrdhva Jānu: Uplifterd Knee.

The bent leg is lifted, to reach the level of the chest. The other leg is kept in the normal position.

5. Sūci: Needle Foot or Sūcividdha.

The bent leg is lifted up and the knee joint is stretched upward and slowly dropped down with the end of the foot pointing downward.

6. Nūpura Pādika: Ankletted Foot or Nūpura Pāda.

The leg is put in *agratala* pose (No. 3 foot). bending it backwards and dropped down quickly on the ground.

7. Dōla Pāda: Cradle Swing-foot.

The bent leg is lifted up, and swung from side to side. It is then dropped pointing (toes) downwards.

8. Ākṣipta: Thrown.

The bent leg is lifted up and thrown out. The calves are placed in Svastika.

9. Āviddha: Pierced.

The bent leg put in svastika pose is stretched out. It is dropped down as though piercing or touching the ground.

10. Udvṛtta: Jump and Spin.

The leg is put in Āviddha (No. 9 A.C.). Then a jump is taken. Then the other leg is spun round.

11. Vidyut Bhrānta: Lightning Surprise.

The leg is twisted from behind and is stretched out upward till it rubs against the back of the head. Then it is moved round and round.

12. Alāta: Faggot.

The foot is stretched out backward and twisted very near the other leg. The heel is dropped down.

13. Bhujanga Trāsita: Serpent-terror.

The bent leg is lifted up and the thigh is moved round and round in Tṛsṛa. (Triangular movement). The waist and the knee are simultaneously moved in a circle.

14. Hariṇapluta: Deer-Jump.

Atikrānta (No. 1. A.C.) is made, jump up and drop down the foot. The other calf is bent backward.

15. Daṇḍa Pāda: Straight Foot.

The action of Nūpura (No. 6 A.C.) of the leg is made and stretched out to the front. The other leg bent at the knee points towards the body.

16. Bhrahmari: Bee-whirl.

The action of Atikrānta (No. 1 A.C.) is made. The waist is spun round and round. The other leg is made to move round and round near the ground.

The several 'above the ground' actions are exhibited to show discharge of missiles, use of bow, handling of sword and arrows. The hands must accord with the movements of the leg actions.

As the leg moves, so does the hand. The waist follows the hand. The action of other sub-limbs accord with the actions of the legs.

When the movement of the legs is on the ground, the action of the hand must be near about the waist region.

4. STHĀNAKAS: Placement—Locations or Positions (Sth).

1. Vaisṇava (of Viṣṇu).

Keep the feet 2½ tālas apart. One of the legs is in Tṛśṛa (Oblique) and the other in Paksa Sthita—rested to a side. In Tṛsṛa, the foot is slightly turned towards the end of the other foot (angularly). In Pakṣa Sthita, the toes are slightly directed towards the side. Then one foot points towards the calf of the other, when the other is in souṣṭava. Visnu is the presiding Deity and hence the name to this placement. The display of this, exhibits 'friendly conversation' with persons of various degrees and who have come on different errands and in natural

and unexcited conversation. This is exhibited in the discharge of the discus, missile, in holding the bow, and in keeping the body in such poses or positions as would indicate steadiness, courage of high order, and in indicating wrath.

If the above suite of actions are in the reverse order, indicates amorous distemper, abusing and extravagant amorousness. This also signifies doubt, jealousy, anger, cruelty, cogitation, moodiness, remembrance, mindfulness, meekness, waywardness, pride, desired object, strength and power.

The above actions convey *adbhuta*, *bībhatsa*, *vīra and sṛngāra rasas*.

2. Samapāda: Levelled Placement.

Both the feet are equally placed on a level, separated by one tāla. This is a natural position. Brahma is the presiding deity. This pose indicates:—Scholars blessing, gait of bird-kite, pleasure, comfortably seated, seated on a chariot or an air-vehicle or a palanquin; sitting stiff and erect, and persons devoted to certain types of penance and religious practices.

3. Vaiśākha: 'Step of Skanda.'

The feet are kept 3½ tālas apart. The thighs are also 3½ tālas apart and firmly held. They are in Tṛśṛa and Pakṣa. (No. 1 Sth.). The presiding Deity is Skanda. This indicates riding a horse, exercise, starting off, heavy wings or sides, pulling up a bow.

To indicate *recaka* this may be performed.

4. Maṇḍala: Indra's Round.

The legs are held four tālas apart and kept in Tṛsṛa and Pakṣa. The waist and knees are held in line. Bow, weapons like Vajra, conveyance of heavy sided animals like elephants are indicated. Indra is the presiding Deity.

5. Ālīḍha: Rudra-Like.

Standing in the above maṇḍala pose, the legs are held five tālas apart. Rudra is the presiding Diety. Indicates quick conversa-

tion due to anger and deep seated enmity. impetuosity and fury of wrestlers and enemies, and discharge of a missile and its course.

6. Pratyālīḍha: Reverse of Ālīḍha.

In the previous action of ālidha, the right knee is bent and the left is stretched out. The weapon held in ālīdha is discharged in pratyālīḍha.

5. There are four Canons to be observed due to justice and good conscience in the discharge of missiles.

1. Bhārata	..	cutting through the Waist.
2. Sāttvata	..	the feet are aimed at.
3. Varṣa gaṇya:	..	the chest is aimed at.
4. Kaisikha	..	beheading.

The above actions have to be displayed in the positions directed.

In duels, the shield is held by the left hand and the weapon by the right, stretch out hands full length and withdraw them. Brandish the sword and move the shield side to side or back. The weapon must be waved above the head.

The hit with the weapon must be between the cheeks. Then lift the hand with the sword gracefully. The wise actor protects the head with the shield. This is Bharati style of fighting.

2. Sāttvathi Style.

The missle is discharged from behind.

3. Varṣa Gaṇya: This is *ārabhaṭi* mode.

This is done as in the previous style, but the person will be moving or walking.

4. Kaiśikhi Style.

The brandishing of the sword at the region of the chest crosswise. This is to be performed as in Bharati style. Further whirl

the weapon alone over the head and drop it. All these wieldings must be done with agility of the body.

While these are exhibited on the stage, there should not be any cut, no cleavage, on the body, no shedding of blood or any visible wound. The action must only be suggestive and indicative when brandishing the weapons.

All these movements must be attuned to *laya* and *tāla* (Time beats). The excellence of the performance must be in Souṣṭava (virtuosity).

Souṣṭava is generally defined as follows:—The actor is not shaking, not shrinking or contracting, not dejected, must not be too tall, not moving on feet, then it is to be known that the performance is in souṣṭava. Further in souṣṭava, the waist is in line with the ear, forearm, shoulder---head and elevated chest. This suite of attitudes must be displayed by the superior and the medium type. The whole of Nātya and Nṛtta is centred in Souṣṭava.

6. The hands in Visṇava sthāna pose must be above the region of navel or waist. The chest is elevated. The following are the four actions to be performed with the bow:

1. pramarjanam .. Cleaning, wiping and brushing it, polishing.
2. ādanam .. Holding it with firm grip.
3. sandhānam .. Fixing the arrow and aiming.
4. mokṣaṇam .. Discharging the dart.

7. Exercise and Training:

The exercises may be taken in an enclosure or in open air. Smear the body with gingelly oil and rub it with *yava* gruel. Best exercise should be within enclosed walls.

While taking exercise, the limbs are freely stretched out. The body must be clean, bowels must be emptied out, the nose must

See — Chapter IV Para 6.

be cleaned. Fatty oils and ghee must be included in the diet of meat and soup. Vitality depends upon food and all exercise depends on vitality. Good food is essential.

Taking exercise when the body is not pure, when hungry or thirsty or drunk must be avoided. There must be fixity of body, and chest well set.

CHAPTER XV

MANḌALAS: Circuits of Movements

This suite of actions arises out of a combination of Cāris-Movements. These are classified into two types. Akāsi—of the sky, *i.e.* above the ground. (2) Bhaumi—of the ground.

Akasa Manḍalas:

1. Atikrānta:

The right foot is in Janita (B.C. 12). The left foot is in udvahita (A.C. 10) and then in alāta (A.C. 12). Then with the right foot Pārśva Krānta (A.C. 3) is performed. Then with the left foot Sūci is performed. Posteriors are moved round and round. Similarly the right foot is lifted up and circularly moved, the left is in alāta.

The Parichinna and Bāhya Bhramaraka are made. Finally *atikrānta* A.C. of the left and Danḍa pāda of the right are made.

This suite of ākāsa cāris are known as 'Atikrānta Manḍala'.

2. Vicitra:

Janita (B.C. 12) is made and in the same pose nikutta is made. Āspandanam of the left and Pārśvakrānta of the right foot. Then sūcipāda of the left is made. Then apakrānta of the right. Left in Bhujanga trāsita, and right in Atikrānta. The right again in udvṛtta and the left in alāta. The right again in Pārśvakranta. The left in Sūci. The right is dropped in Vikṣepa and left in apakrānta.

Also make Bahya Bhramaraka and Viksepa.

3. Lalita Sancāri:

With the right make ūrdhva jānu, then sūci. Then apakrānta of the left. The right is in pārśvagata.

Then left in sūci. Move the posteriors round and round. With the right pārśvakrānta is made and with the left atikrānta. Then sūci of the right and apakrānta of the left. The pārśvakrānta of the right and atikrānta of the left.

Finally display the finale with parichinna and *Bāhya Bhramaraka.*

4. Sūci Viddha:

The left foot in sūci, move the posteriors round and round. Then pārśvakrānta of the right and atikrānta of the left. Sūci of the right, apakranta of the left.

5. Daṇḍa Pāda:

The right is in Janita in the manner of daṇḍakrama, left in Sūci. The posterior is moved round and round. The right is in udvṛtta and the left in alāta, then right in pārśvakrānta, followed by bhujañga trāsa. The left is in atikranta. The right is in Danda pāda. The left is in Suci with the posteriors spinning round and round.

6. Vihṛta:

Put the right in Janita and in the same pose make nikuṭṭa. Make askandita with the left and udvrtta with the right and alāta with the left. Sūci with right, then pārśvakranta with the left, and āksipta with the right.

Turn round the posterior. Then stretch out daṇḍapāda. The left is in sūci. Posteriors are spun round and round. The right in Bhujañga Trāsa, and the left is in atikrānta.

7. Alataka:

Make sūci of the right, apakrānta of the left. Then again pārsvakrānta of the right and alata of the left. Move round and round in the above cāris repeatedly, six or seven times in graceful foot steps. Apakranta of the right and atikrānta of the left are made. The left is in Bhramaraka.

8. Vāma Viddha or Vāma Bandha:

Make sūci of the right and apakrānta of the left. Then the right in daṇḍa krama, the left is sūci. The posterior is spun round and round. Then the right is in pārśvakrānta. The left is in ākṣipta and the right in daṇḍapāda, and afterwards in urudvṛtta. Then suci of the left and the posteriors are turned round and round. The left in alāta and the right in pārśvakrānta. The left in atikrānta.

9. Salalita: Lalita sancāri.:

The right is in sūci and the left in apakranta. Then the right is in pārśvakrānta then in Bhujaṅgatrāsita. The left in atikrānta and ākṣipta of the right. Then the left in atikrānta, followed by urudvṛtta and alāta. Then the right in pārśvakrānta. The left in sūci and the right in apakrānta. The left in atikrānta. Finally lalita sancāri is performed.

10. Krānta:

Make sūci of the right, then apakrānta of the left. Then pārśvakrānta of the right and left. Circular movement is made in this Cāri alternately with legs in Cāri movement. Then sūci of the left and apakrānta of the right. Then move in natural gait.

2. BHAUMYA MANḌALAS: (of the ground)

1. Bhramara:

The right in Janita and the left in aspanda. The right in Śakaṭāsya and left stretched out. The right in bhramaraka with posteriors spinning round and round. The left in āspanda and right in Śakaṭāsya. The left is moved backward and displayed in bhramaraka followed by a final action in āspanda.

2. Āspandana or Yuddha:

The right is moved in bhramara, the left in aḍḍita. The posteriors are spun round and round. The right is in śakaṭāsya followed by urudvṛtta. The left in apasarpita.

The nates are spun circularly. Right in spandita the left in sakaṭāsya followed by asphoṭa. (Clapping).

3. Āvarta:

The right in Janita and nikuṭṭa of the left is performed. Śakatāsya of the right followed by urudvṛtta, the left is moved backward and cāṣagati is displayed. The right is in āskanda. The left in Sakaṭāsya. The right in Bhramaraka. The nates are turned round. The left is stretched back.

4. Samotsārita:

The right foot is placed in samapāda sthāna. Stretch the hands upwards, leaving space between the two with palms turned upward. Turn one palm round the other. The hands are rested at the waist. The right in avarta, the left is also displayed likewise.

5. Elakā Kriḍita:

The feet are in Sūcividdha. Then Elakakridita is displayed with posterior spinning round and round. The feet in suci are turned into apaviddha. Then rounding in āvarta is performed. Half circle is made to make a finale of the circuit of movements.

6. Aḍḍita:

With the right leg raised āvarta is displayed. Then āskandita is also performed. Then with the left śakaṭāsya is displayed. The right is moved backwards and cāṣagati is performed. Then addita of the left, while right is stretched out, the left again in bhramaṇaka and the right in āskandita. Finally asphoṭa is made.

7. Śakaṭāsya:

With the right Janita is made followed by nikuṭṭa and śakaṭāsya, the left in āskanda. Then both legs are in śakaṭasya which are alternately displayed.

8. Adhyardha:

Starts with Janita if the right followed by āskanda. The left is stretched out, the right in śakaṭāsya. Then alternately with the legs śakaṭasya is repeated. This denotes a duel fight—niyuddha.

9. Piṣṭa Kuṭṭa:

The right foot in sūci and the left in apakrānta. Then beginning with the right, Bhujañga trāsa is performed with the left also. Moving round and round Bhujañga trāsa is continued for sometime.

10. Cāsagati:

This maṇḍali is displayed by both the legs to simulate a duel.

Display of Sama Cāris are known as Sama Maṇḍalas. Expert danseurs indulge and exhibit these to perfection.

All these semi and full circuits of movements are symbolic of fights and duels. They must always be accompanied by pleasant, and playful poses of the body and must also be attuned to the music played. This is done by players endowed with excellent expertise.

XI. 70.

etāni khandāni sa maṇḍalāni
yuddhe, niyuddhe ca parikrameca
līlānga mādhurya pura skṛtāni
kāryāṇi bāhyānu gatāni tagyaih

CHAPTER XVI

GATI: Gait.

This is a most interesting chapter in this classic. It deals with the movements of the various actors and actresses in the stage.

When the curtain is pushed aside, the player enters in a conventionalised gait, always according his strides to the play of music and time beats.

When the stage is ready for the actors to make their entrance, the prelude music known as upavāhanam is to be played. The music, befitting the entry of a role must be commenced. The curtain is to be pushed asunder and the characters of the superior and medium type enter and make vaiṣṇava sthānaka. The chest is to be in Caturaśra and slightly elevated. The heads of the shoulders must be steady and not very much raised. The neck region is gracefully held up in the peacock fashion. The heads of shoulders must be held down eight inches from the ear. The chin is held up four inches from the chest. The left hand is on the waist, the right on the chest. The feet are kept two and a half tālas apart. The legs (feet) are to be lifted in proportion to the stature of the actor and the role. Four tālas for gods, two for kings, two for medium roles and one tāla for women and the ordinary. The lifting is spatial *i.e.* the raised foot is lifted and moved forward and placed down on the ground at the specified distance.

(Tāla: 9").

The lifted foot must be held high, *i.e.* above the ground for four kalas; two and one kalas as required for the superior, medium and the ordinary roles respectively.

This action of the feet must accord to laya, time beats, known as Sthita—firm, madhya—medium and Dhṛta—quick. This also is in accordance with the type of the role. These are the rules of Tāla and Kala.

(Kala: 5 Twinklings of the eye-lid).

2. Then regarding gaits—gatis:

The normal and natural condition is—the knee must be in a line with the waist with regard to persons of superior gait. If the gait is in a military march, the knee must be in a line with the chest.

3. The feet must be moved gracefully to the sides in accordance with the music. The actor moves towards the corners of the stage to a distance of five feet. Then vāma vedha action of the foot is made, *i.e.* the left foot touching the middle of the right (vāma=left, vedha= penetrate or touch). Then vikṣepa (throw off or lift up) of the right is done. In this way turn round and move towards another corner of the stage. This movement is repeated and the actor nears the orchestra to be at a distance of five feet from it. Then moving about forward and backward, the original actions of vāma vedha and vikṣepa are done. The actor while making this must move, in the ordained manner towards the four corners of the oblong or square stage or to the three corners in the third type of the stage.

4. The gaits must vary for *daityas*, *dānavas*, *yakṣas*, royal personages and *pannagas*. The gait must be of four talas—strides. The gait of the celestials and of persons who have become great must be of the medium type (*i.e.* two talas).

The royal personages have the same gait measure of the celestials because their birth is always presumed to be divine. In Nāṭya conventions, kings are both human and divine. This rule applies only when the gait is normal and ordinary *i.e.* unaffected by any emotion. There is no norm fixed if the role is to be represented with emotions like exultation, trepidity and anger.

5. The gait and the accompanying action must attune itself to the mental condition, which may be two kālas or one. Thus the measure is halved because of the dis-temper occupying the mental state of the role.

But when the role is to be represented with the following feelings of fever, hunger, penance, exhaustion, wonder, dissimilation,

anxiety, run down, beauty, sorrow and pleasure, it may exceed four kālas; but always harmonising with laya—time beat.

For other emotions the measure may vary as the demand requires.

6. For the exhibition of feelings to rouse, Sṛngāra rasa the following canons are prescribed.

Sṛngāra (Erotic)

The actor enters the stage making a suggestive expression in the manner of looking out for a messenger. He is bedecked, ornamented and sartrorially beautified. He is smeared with scent and fine smelling powders and wears wreaths of flowers. He moves on in atikrānta (A.C. (1)) gait with grace which accords with laya and he is in souṣṭava pose. The movements of the hands accord with the leg-moves. The lifting and dropping of hands must be alternated.

Further, when suppression of feelings (pracchanna kāma) is to be exhibited, the actions like discarding the retinue, feelings of exhaustion, being accompanied by a messenger, extinguishing light, paucity of decoration, slow movements and dressing appropriately, have to be resorted to.

The role of suppressed feelings, moves in such an environment without making any noise. He walks as if he is afraid of noise or is not concerned with any noise from without. He has anxious looks and looks about in eagerness. His body trembles and he is suspicious of the future. He moves tripping.

7. ROUDRA: Terrific.

For the exhibition of Roudra feelings in daityas and such opponents that attack them, the gait is only of one type. The feet must be lifted up four tālas high while moving and dropped down four tālas distant ahead. The Roudra feeling is exhibited in three varieties.

1. Nepadhya: Make up.

The body is smeared with wet blood. The face is also similarly coloured or painted. Pieces of flesh are held in the hands. This appearance rouses roudra.

2. Añga: Of the body and limbs.

The actor puts on multi-hands, heads and carries different kinds of weapons in a medley. His stature is stout, tall and fierce.

3. Svabhāva: Natural.

The eyes are blood shot and hair ash-brown (pinga keśa). He has a dark complexion and maintains an unnatural voice. He has cruel looks, always inclined to beat and threat.

The above appearances and acting rouse roudra rasa.

8. BĪBHATSA: Loathsome.

For arousing this rasa, the actor treads on a ground that is unwelcome and revolting, *e.g.* a cremation ground, or a battle field made grotesque and loathsome after a terrific carnage. The gait is irregular, strides are not measured; stepping is hectic and sometimes stepping forward is avoided. The stride is in elakākriḍita. (No. B.M. 7).

The hands are moved to suit the movement of the gait and stride.

9. VĪRA: Heroic.

The feet are lifted up and thrown down firmly and with stress. Paces are taken thuswise. The general movement of the body and limbs are alert and quick. Several cāris are performed—mostly pārśvakrānta (No. A.C. 3) āviddha (A.C. 9) sūcividdha (A.M. 4).

10. HĀSYA: Frolicksomeness: Buffoonery.

This gait is made by the Vidūṣaka—Courtfool. The jocularity is of three types.

(1) of the body; (2) of the talk and (3) of the make up. Añga: (of the body).

1. Jocularity of the body:

The person has projecting teeth, bald head, dwarfish stature, hunch back, grotesque features. Such a role entering the stage creates laughter.

The person makes long strides like a crane, looks upwards and side ways.

2. Jocularity of talk: Kāvya kṛta.

Incoherent, meaningless and purposeless speeches are made. Indecent, graceless and ugly talk is indulged in.

3. Nēpadhya: Make-up —jocularity of.

By putting on motely coloured clothing, skins and hides, which are coloured in ink or smeared with ash or paint.

These hāsya actions have to be made with due deference to the moods and tastes of the audience.

The courtfool holds an eccentric wand in the left hand. The right is placed in *caturaka* pose S.H. 17, on the side, the head; the hand and the leg must be bent alternately suited to the time beats in music. This is the jocular gait.

When visited by windfall of wealth or fortune, the gait has to be changed. The sartorial equipment is also transformed.

11. KARUṆA: Compassion.

The gait must be steady and the pacing is normal. The eyes are full with tears, the limbs are exhausted. The behaviour is such as to signify finding fault with gods of the heavens. The hands are lifted and outstretched and dropped down in supplication or loud cries of appeal.

The movement of adhyardhika B.M. 8, is made as though something unpleasant is going to befall.

These are the actions for women and the ordinary.

For the superior and medium type of men, the movements are emboldened. There will be deep breaths at long intervals, looks are directed upwards (blaming the gods). The pose souṣṭava is never indicated. There is no standard fixed for this.

The gait for the medium and low, is to be with the chest depressed as though in deep disappointment and overburdened by feelings of deep sorrow. The legs should not be uplifted very high. The limbs are all let loose and slackened.

12. BHAYĀNAKA: Fright.

The limbs are in Piṇḍi—*i.e.* contracted and shaking. The hands placed on the chest are folded and the person bends like a hunchback. The lips and teeth and chin are shaken. The action must be slow as though one is oppressed by cold.

In women and ordinary characters, who are devoid of peaceful mind and gentility, the eyes are wide open and are unsteady. The head is moved from side to side. The looks are directed to sides affected by fear and quick pacing and the hands are in Kapota (D.H. No. 2.).

The whole body shakes, the lips are dried up and the movements are unsteady. These suite of actions represent fear, or when threatened or frightened, having particular regard to the general tone of strength (stamina or vitality) which is failing, voice is disrupted with regard to women.

For men of the ordinary type ākṣipta gait is (A.C. 8) performed.

The pacing is very close and sometimes it is very elongated or drawn in the Cāri movement of elakākriḍ'ta (B.C. 7) (Foot closely falling on heels of the other).

The hand poses have to be made correspondingly by people frightened.

13. The gait of tradesmen and officers must be in their natural walk.

The left hand must be in the region of the navel and raised in Khaṭakāmukha (S.H. No. 10). The right hand in arāla (S.H. No. 5) and taken to a side and placed near the chest.

He must be moving about. He neither sits nor takes rest. Nor does he stand to overcome an obstruction. He should not move quickly or rush. The body must be posed suited to the above movement.

Vipras—scholars, must walk in atikrānta (A.C. 8) pacing at two talas distance.

Conquerors of senses (Yatis) Sramaṇas (Buddhist monks) and others, who are under the regimen of austere practices, and others that are under discipline of—penance must have steady looks. Their sight should not be beyond two yokes. (10 or 12 ft.). Their consciousness (cogitation and meditation) must be about something before them. The whole body must be suitable to the above practice. The mind is steady, suited to accoutrement of the person with his emblem of the particular school of penance (practice to which he belongs).

The dressing is humble and simple. The clothing is of the Kaṣāya colour. (Deep yellow ochre). He takes a stand in samapādah sthāna (Sth. 2).

One hand is in Catura (S.H. 17) and the other is extended. The countenance is genial and suited to the action. He must move on without sitting or resting for the body. This is a general direction for all types of monks (whatever be their class).

14. PĀSUPATHAS:

Those monks that are given to diabolical practices of penances. Their looks are always amazed and confused in excelcis or the amazement is suppressed. The actor takes the Śakaṭāsya-mandala (B.M. 7) and the feet are in atikrānta (A.M. 1).

Generally their gait is conceited and haughty. They move always as if groping in darkness, with feet and hands feeling out the way.

15. The movement of a person on a chariot, is depicted by quickened pacing. The sthānaka is samapāda (No. 2). This signifies the chariot-move. The person riding the chariot (Rathasta) holds a bow in one hand and holds the shaft of the vehicle (Kūbara) with the other. The reigns and the whip are also similarly to be held by the chariot-driver (Sūta).

For other kinds of conveyances some similar improvised actions have to be represented.

16. A person flying in an aeroplane must walk very fast on the stage. This gait is indicative of flying in an aeroplane (vimāna) and is similar to that of a charioteer, *i.e.* quick locomotion (on the stage—rañga).

17. To represent the action of ascent, lift up the body with the face slightly protruding, always looking at the sky. For descent the process of the poses are—reversed. Then the looks must be down—cast, looking round and round.

Samapāda sthāna (No. 2) is to be gaited for representing quick locomotion. For the person making a descent from the sky, the legs are straightened, lifted up, lowered and moved in zigzag directions.

For one who falls down from heights the hands are in apaviddha (thrown away) and quickened in ḍōlapāda (A.C. 7).

The clothing is flowing, waving and scattered. The eyes are fixed downwards.

Similar actions have to be improvised for the storied buildings, hills, rivers and other ups and downs in ravines.

(Here the reader may notice that a first floor above the ground floor (Dvibhūmi) for the stage is not mentioned).

The ascent to a storied building must be in atikrānta (A.C.1). He must lift up the body and the leg indicating as though he is getting up a stair case (Sopānapañkti). While getting down, reverse action has to be simulated. To represent crossing through water, indicate the depth of water here and there (by vācika—speech) and move by straightening up.

In shallow waters, pull up the cloth, in deep waters, throw off the waters by waving hands. The characteristic feature of movement of crossing (by swimming) is done by slightly bending forward.

The hands are stretched out alternately. To indicate crossing rivers in spate, move obliquely. (Tiryak prasārita). The general movement of the body must indicate that all limbs are in agitation and confusion and the facial features must be shaking indicative of helplessness. To represent sailing on board a ship, the feet must be in quick movement simultaneously and together with the whole body-moves.

The right leg is in atikrānta (No. A.C. 1) the other in añcita(F. 4.).

For ascending staircases and mountains the gait to be adopted is the same.

Even if the action is exclusively in vikṣepa (throwing away) in climbing up trees the feet are in atikrānta (A.C. 1).

For representing the descent into rivers and ponds, the feet must be in suci viddha, (B.C. 5), apakrānta (A.C. 1).)and pārśvakrānta (A.C. 3).

18. · A general precept is emphasised. All the above said actions are laid down herein to be only symbolic. (conventional acting—not realistic).

XII. 106.

anenaiva vidhānena /
kartavyam gati ceṣṭitam / /
samgyā mātreṇa kartavyā /
nyetāni vidhipūravakam / /

The above canon is illustrated by an example.

If one's death is to be displayed, should the actor die?

No, need not.

Then how?

By holding the hooked stick, a goad, an elephant-ride is betokened. Thuswise holding the reins or a bridle signifies horse-riding.

Riding on horse-back is indicated by the posing in Vaisākha sthāna Sth. No. 3.

The creeping of the snake is indicated by the feet in svastika (Crossed).

Thus actions are symbolically conventionalised and by a particular attitude a gamut of connotation is communicated. *This is acting: an art.*

19. DANDY or BEAU:

The feet are in pārśvakrānta A. C. 3 svastika and recaka. The gait of the fop has to be gracefully made. The legs are slightly bent, the pacing is only one pace apart. The hands are in souṣṭava according with the motions of the legs.

Khaṭaka Vardhamāna (D.H. 5) is made.

20. The gait of a servant, or old trusted family employee must be according to his age, service and conditions. If he is not very old, the feet are lifted and paced apart to a half tāla. The feet must be stretched out straight (upright and steady). The lifting up of the body must be like one lifting himself up out of the mud. The old aged one must maintain a shaking body. If the feet are slowly and steadily lifted and the pacing is elongated, this gait represents the striding of a lean and emaciated servant. He holds his breath because of his advanced age. The old servant holds also a prop and puts his weight of the body on the staff held and moved with this support.

The same gait is to be adopted for persons afflicted by disease, fever or exhaustion by penance or hunger. Further, the holding of the breath, with the belly shrink are also to be depicted. His voice, is feeble, the cheeks are sunken and the eyes indicate humility. The movements of the hands and feet are very slow.

A pedestrian after a long distance walk keeps on the above pacing to show overcoming fatigue. He now and then moves sidewards, and presses the knees to relieve pain at the joints. For an obese person the gait must be in proportion to the body, indicative of lifting of the whole weight of his own fat body. The feet are slowly lifted up (vikṣipta), the breath is held up, and breathing is slowed down. He sweats frequently due to exhaustion and fatigue. Appears to walk quickly.

21. INEBRIATED PERSON:

Persons in adolescence when drunk move with the right and left feet frequently twisting round one another. Under the baneful influence, the pacing is unsteady. The head and the body are shaky. The hands are hung down loose. Tipsy movements are the key notes.

22. MAD MAN:

In the gait of a lunatic, there is no fixity, regularity or steadiness of pacing. The movement consists in a variety of Cāris. He feigns to be sane and follows the world. He is rugged, has clipped hair, and the whole body is smeared with dust.

His talk is always unnecessary and purposeless. He talks too much to himself. He has a groteseque appearance. He suddenly sings, laughs and does not delight or relish companionship. He begins to dance in glee and begins to drum at his pleasure. Sometimes runs away quickly but suddenly stops. He sits suddenly and lays himself down. Dresses himself with all types of sartorial variety. Scarce has he habitation, and always roams in the streets.

The gait is in nūpura pada (A.C. 6) followed by daṇḍa pada (A.C. 15) stretched out. The above actions are followed by

Badha cari (B.C. 8), Swasti (crossed), The actions in combination have to be performed. Then spin round and round. Then make, bāhya bhramani. (B.M. 1). The movement is directed towards the corners of the stage. Nates have to be spun round and round. The hands are in lata. The hands and feet are moved alternately.

23. HUNCH BACK: Cripple and the Dwarf.

Their crooked physique and the pretended abhinaya must be borne in mind. One leg in the case of the cripple is always kept motionless, the other is posed in padāgratala saṇcāra (F. 3). The lifting up of the body is made with the motionless leg.

In the act of moving, he supports himself on the other leg, sits with the lame leg and alternately moves on. This is gait for the one with a thorn struck in the sole.

The lame man's gait is in padāgratala (F. 3) combined with ancita (F. 4). The calf is bent, *i.e.* is in nata (bent).

For the dwarf and hunch back, the gait is with all the limbs contracted. There should not be any striding in long paces because the feet are always in vikṣepa (thrownout).

The legs are moved in udvāhita, (quick paced) and the action is always affected (conceited and cunning).

24. ŚAKĀRA: (King's Concubine's brother).

The gait of the Śakāra (the proverbial King's in-a-way-brother-in-law), is sometimes as described above. The side, head, and a leg are affected. These indicate that he is a Śakāra, who has always mean pride for his forte.

25. SERVANTS:

Their sight is directed downwards while moving as though they are looking for something. or carrying out the behests of the master. The eyes are half closed. They frequently touch their dress and look at the clothing. The bodies are turned in eccentric ways.

They wear garlands loose and rich clothing for a show off. Their pace is quick and they maintain a haughty bearing. They take care of themselves, so that none touches them.

26. Mlechas, Sabaras and Pulindas, whose standards are different—their actions have to accord to the customs and manners suited to their countries and races.

XII. 152.

teṣām deśānurūpeṇa kāryam /
gati viceṣṭitam / /

27. BIRDS AND ANIMALS:

XII. 153.

sva sva jāti samutthena
svabhāvēna gatirbhavet.

As regards birds, animals and other beasts, their gaits must be according to the nature of their species.

The pose of Narasimha (Avatar of Viṣṇu) man-lion, ālīḍha (Sth. 5). Sthāna must be displayed and the body must accord to it. One hand must be on the knee and the other on the chest. The actor in the role must be looking all round and at his own chin, hand and forehead. The gait must be suited to five tālas.

In duels, lion's gait has to be simulated.

If any direction is not mentioned herein, the wise actor must learn from practical experience of the world.

28. WOMEN:

The following are the sthānas for women.
āyata, avahiddha and asvakrānta.

XII. 163. āyata.

prasanna māna murah samam
yatra samunnatam,

latā nitamba gau hastā
sthānam gyeyam āyatam.

The face is agreable and inviting, the chest is normally posed and elevated, the hands are in lata and are placed over the posteriors. The left foot must be in sama (natural) at a distance of one tala from the other which is in tṛśra facing the side of the leg.

Further the right foot is in sama, the left is in tṛśra. The left side of the waist is raised. Then this attitude is to be known as āyata sthāna.

This sthāna is indicative of invitation, sending off and moodiness. The danseuse gets on to the stage and imprimis scatters handfuls of flowers. This sthāna is also indicative of amorous anger, striking in affected anger at the lover, being excited by concupiscent passion, pride, seriousness, silence, taking care to maintain dignity.

The other action directed is avahiddha.

Avahiddha.

This sthāna is also for women. The left foot is in sama, the other is tṛśra, pointing to a side. The left side of the waist is elevated. Tṛśra consists in shaking the foot forward, and the other leg when pulled back becomes the sama pose. The feet are one tala apart, The waist is elevated. One of the hands is in lata and the other one is placed over the posterior.

This is avahiddha sthāna.

XII. 168.

Samo yatra sthito vāma strya
śrah pakṣa sthito' parah,
samunnata kaṭirvā ma stva
avahitthantu tadbhavet.

169.

puro picalita strya srastadanyo
pa sṛtah samah,

pādastalāntaranyasta stri
kamī ṣat samunnatam.

170.

pāṇirla tā khyōyatraika sta
danya stu nitambagah.

This avahiddha sthāna is used in amorous dalliance, especiall by bibboka type of heroine, to maintain her dignity before her lover. Also to indicate looking after the lover who has left or while expecting one. When women assert, are in pleasure, are suspicious and when they guess the pros and cons and are shy, this sthānaka is displayed.

AŚVAKRĀNTA: (vide IX-272).

One leg is in sama. the other is in agratala ancita, F. 3. But it may or may not be in sūci viddha (AC. 5).

XII. 173.

pādah samutthitascaika ekascā gratalāncitah
sūcī viddha maviddhamvā, tada śvakranta mucyate.

The display of aśvakrānta indicates shaking, spinning round, setting aright the drooping dress (upper cover—garment) gathering buds of flowers and taking care of them, gracefully threatening, leaning against the bough of a tree and taking rest. These sthāna poses are to be continued as long as the action continues.

The commencement of Cāri movement blurrs the sthānaka pose.

Some more actions of women are described.

Make avahiddha sthāna, the left arm pointing downward; the right is placed near the navel region in Khaṭakhāmukha (D.H. 5). Thereafter the right foot is moved gracefully one tala away from the other and placed outside the left foot.

These actions and poses are varied in a graceful manner to suit the purposes of dance.

29. CHILDREN:

They should display what is natural to them. Neither souṣṭava nor any other standard need be fixed for their paces.

XII. 194.

bālānāmapi kartavyā svachanda pāda vikrama,
natasyām souṣṭavam kāryam pramāṇam na
prayoktṛbiḥ

30. Persons belonging to the third sex in nature partake the actions more of women than of men.

The actors may take the role of women and neuters. The actresses too may put on the roles of men. They must conform to the real nature of the role adopted.

31. Seating postures of women and men.

The legs are stretched out and pointing in Vaiśākha (5th. 3) sthāna, posteriors are slightly elevated. The hands placed on the waist or thighs. There is comfort in this pose of sitting.

When one sits with one leg stretched out slightly, the other resting on the seat. The head is bent to a side. This is sitting while in a moody state.

The hands touch the chin, the head touches the shoulder-heads. Mind is devoid of any feeling or sensibility. This is a sorrowful pose.

If the hands are let loose and the body is relaxed in abandon state, this indicates swooning, intoxicated state, dejection and distress.

32. SEATS:

Kings and gods are seated on thrones.

High Priest, ministers must have cane seats. For the military commanders and princes of the royalty, hard seats will suffice.

Scholars shall have wooden seats. Youth are seated on carpets.

Queens are always seated on thrones. Gods are on highly polished seats. The wives of high Priest and ministers shall have cane seats. The kept women (bhōga strih) are seated on cloth, skin or carpet.

For the women given to austere practices, fibre seats serve the purpose.

For the hetaerae seats are made of peacock feathers and stuffed cushions are proper.

While on travel, riding elephants, or on voyage, all types of men and women sit side by side.

83—14

CHAPTER XVII (A)

Stage: RANGA

XII. 237/1.

atah param ranga parikramyaśya vakṣyāmi kakṣāntara samvidhānam.

Hence forward will be detailed stage (ranga), setting on it (Parikramyaśya) and several sections or apartments pertaining to it (Kakṣāntara vidhānam).

1. Kakṣya: Stage-apartments and Settings.

One has to go back to chapter II wherein the theatre is described. The stage managers must station Bhāṇḍa, assembly of all musical instruments, between the two doorways leading into the make-up rooms, nepadhya gṛha, from the stage.

The stage-manager must go round the stage and reconnoitre and settle the different apartments for making arrangements for the production. The play to be produced may need the existence of houses, cities, gardens, rivers, hermitages, forests, land, seas, mountains, three worlds and all the mobile and immobile contents. All these have to be appositely improvised.

Further full panoramic scenery of the world, infernal regions, daityas, nagas, their abodes, are to be manufactured for purposes of the production of plays on the stage. In cities rialtos, where commerce is conducted have also to be provided for (yatrajvārta pravartate).

Further where the stage equipment is to be open for sight or to produce illusion of distance or to be secretly located, must be carefully regulated.

Zonal divisions of the stage have to be made for the entry and exit of actors in roles.

2. Those that have to appear on the stage first must enter from the interior, (deep back stage). The others that enter later shall wait in the several zones arranged. Those that have to present themselves must enter the stage facing south. He introduces himself.

That place, where the orchestra (Bhāṇḍa) is stationed and the entries into make-up rooms are situated, is to be conventionally recognised as the East. The actor who enters through this gateway must make his exit only through the same. Even so, the actor that makes an exit for getting again on to the stage, must re-enter by the same gateway, even if he re-enters followed by several others. They must be given a zone for making their re-entry.

3. The retinue which attends on a lord the members walk abreast of him. The persons of lower rank must be round about. If the followers are one's own servants, they must move in front of their master.

4. The traversing of persons in towns, forests, or over hills, or voyage over seas, be it for men or heaven-born, the movement be in conveyances or by an aerial vehicle, several kinds of suggestive artistic devices must be improvised.

XIII. 19.

vividhabhih kriyābhivva nānā rdhā bhih prayogatah.

5. Even the heaven-born, when they appear as mortals incognito, they walk on the stage touching the ground. Mortals are to be only in Bhārata Varṣa. The heaven-born traverse other regions like Himalayan, Harivarsa, Ilavarta, Ramyakavarṣa, kimpuruṣa varṣa. Kuruvarṣa and uttara kuruvarṣa. They have to move for their pleasure as they desire.

If in the progress of the play (in the fable dramatised) a mortal is to enter such foreign regions, the act of the play construction

must come to an end (Ankam). He is to enter another zone. Then his entry is reported by an interlude (praveśaka).

6. While so contriving the entrances, exits and reentrances, regard must be had to the duration of time of the day. When scenes of action, have to be changed they must coincide with the division of the play into Acts.

XIII. 24.

ahvnnah pramāṇam gatvātu kārya lābham vinirdiśet,
tatha lābhetu kāryasya anka chedo vidhiyate.

Whether the ' time ' (element spread over the action of the play) is a second, twinkling of the eye-lid, muhurta yama, (7 ghadiyas) or the whole day occupying a single Act, the fable must be uniform and identical with the course of events of the reality(world).

The end of the Act and the duration of the play must be spread over a month or a year and no one Act should relate to a period longer than one year. Here the "seed" of the fable must be so developed and synchronised to the passage of time.

XIII. 25.

kṣaṇo muhurto yā movādiva so vāpi nāṭake
ekānke samvidhātavyo bījasyā rdha vasānugah.

26.

ankachedetu nirvṛttam māsam va varṣamevava
nordhvam varṣatpra kartavyam kārya manka samās-
rayam.

27/1.

evantu bhārate varṣe kaṣyah kāryah prayogatah.

The computation of the ' time ' must be calculated and designed having due regard to the country or continent under context.

So when dealing with Bhārata-land diurnal durations have to be fixed. (Sun rise and sun set vary with countries, hence this canon). Thus the unity of place coupled with units of action has to be harmonised with unity of time. The division of Acts in a play will be explained in detail in later chapters.

7. Regarding the Heaven-born:

Besides men, those angelic beings that have their abodes in the regions of Himalayas, circuit of Kailās, Hemakūṭa, Niṣāda, śveta-parvata and sṛngāvarta, can be the dramatis personae. Then their abodes have to be fixed up in Jambudvipa, and symbolically in a particular apartment of the stage. Their actions, prowess and strength may also be symbolically displayed on the stage. For costuming these celestial beings dress only as human beings. Even though it is persumed that the angels are winkless beings, on the stage, the actors should not attempt the winklessness. Their feelings and emotions must be expressed by their looks. The emotional phases suggested by their looks can be understood later in terms of limb gesticulations.

CHAPTER XVII(B)

PRAVṚTTIS : Schools of Behaviour

B.N.S. classifies the country (Bhārat-land) into four regions.

1. Dakṣinātya:

XIII. 41.

dakṣiṇasya samudrasya tat hā vindhyasya cāntare
ye deśā steṣu yumjīta dakiṣṇatyamtu nityaśah

That tract of the country lying north of the sea (Indian Ocean) up to the vindhyas is to be reckoned as the region dākṣinātya—the southern land.

This peninsular tract comprises Mahendra, Malaya, Sahya, Mekala, Pala (kala) manjara mountain ranges. The country lying in between these is dākṣinātya. Besides this, the following sub-countries are also included. Kośala, tośala, kalinga, yavana, khāsa, dravida, āndhra, Mahārāstra, Vaiṣṇava, Vana Vasaja. (Vaiṣṇava may be Vainna-tract between Kṛṣṭṇa and pinākini rivers).

The people of this part of the country, because of their customs, manners dressing, language, music, dancing traditions, follow the Kaiśiki type of this nāṭya art. Their art is adroit, pleasing, soft, subtle and in a word, fine. This grouping is done on the broad principle of the Vṛttis which are four.

(1) Bhārati.
(2) Sātvati.
(3) Ārabhaṭi and
(4) Kaiśiki.

Vṛtti is process of living and consists in exhibiting and displaying the habits, customs, dress, manners, language, commerce, folklore of the different localities or regions.

Pravṛtti is the communication of the above.

The division into four is based upon the four cardinal styles that are principally found in those regions.

2. Avanti:

The countries are avanti, vidisa, sourāṣṭra, mālava, saindhava, souvira, antara, arbuda, dàsārna, tripura mṛttikavati.

The emotional features of the people of the above tracts of land signify sāttvati and Kaiśiki. This medley is not found elsewhere.

3. Oḍhra Māgadhi:

The countries are anga, vanga, kalinga, vatsa, oḍhra, māgadha, pounḍra, antargiri, bāhijiri, plavanga, malada, mallavartaka, brahmottara, bhārgava, mārgava, prāgjyotiṣa, pulinda, videha, tamralipta (Assam), and other countries. Herein māgadhi style is practised *i.e.*, Bhārati and to an extent ārbhaṭi are in vogue.

4. Pāncāla:

Country lying north of Ganga river and south of Himalayas. Panchala, śurasena, kaṣmīra, hastināpura, bāhlika, sakala, madraka and uṣinara.

The styles are Sāttvati and ārabhaṭi accompanied by a little of singing. The general gait is āviddha. (vigorous).

5. The entry of the actors is prescribed in two ways:—

(1) From left to right, circumambulate taking a right turn;

(2) From right to left, *i.e.* reverse of the above.

The actors belonging to the pravṛttis of Avanti and Dākṣinātya move from left to right. This side entry gate is to the north. Pānchāli and ōḍhramāgadhi actors do it from right to left. To the south lies their entrance (gateway).

There may be a medley of these styles. This mixing can be done having regard to the place, time, circumstance and if the audience tolerate. The troupe of skilled actors cleaverly manage and decide the particular style to be displayed. The performance must be suitably changed and followed. The preponderating features which are common and not queer and grotesque have to be combined and displayed. This is the wise rule of via media.

6. The dramatic action in production is of two varieties:

(1) Delicate .. Sukumāra.
(2) Aviddha .. Vigorous.

1. Sukumāra: Delicate and subtle.

The following types of play are classified as sukumāra.

Nāṭaka, prakaraṇa, bhāṇa; vidhi and Anka; dramatis-personae in these are mostly human beings.

2. Āviddha: Vigorous:

When angahāras are of this type, the action consists in cutting, breaking, tearing, warring, belligerency and bellicose and full of black magic and sleight of hand. Trickery, pupettry etc. More men and fewer women take part. The Vṛttis suffused in this style are Sāttvati and Ārabhaṭi.

The types of play are ḍima, samavakāra, vyāyoga, and yhāmṛga. The dramatis personae include gods, demons, rākṣasas and highly tempered men possessed of valour, vigour and strength.

7. XIII. 65.

atha bāhya prayogetu prekṣagṛha vivarjite
vidikṣvāpi bhavedrangam kadācid bhartu rāgyayah.

Under orders of the king open-air performances can be produced, thus dispensing with the auditorium. The stage will be in one corner.

The stage must have six gateways. In one is located the orchestra. When the production is on, there should be no entry from east and west.

In open air performances, the rules are all relaxed. The orchestra is stationed in the East.

The actors must conform to the dress, voice and gait of the role taken for display.

CHAPTER XVII(C)

DHARMI: Conventions

Representation or display on stage may be natural *i.e.*, in accord with the nature of the real world. This is the purer form. It may also be in the artificial and symbolic manner—dramatic convention. Being so it may not be consistent with the experience of the world. It may even lack natural grace.

XIII. 71.

svabhāva bhavopagatam suddhamtu vikrtam tatha
lōka vārta kriyopetamanga līlā vivarjitam

The natural representation known as Nāṭya dharmi will be agreeable to the gesticulations natural to the generality of men and women. What in modern parlance is known as naturalism or realism (not as opposed to idealism) may be approximately connoted by the phrase loka dharmi.

2. Nāṭya Dharmi: Theatric Conventions.

(a) The language and actions may transgress the natural. The emotions expressed through gesticulation may not conform to actions done in nature. The movements like angahāras are according to the directions required in dramatic art.

(b) To suit the theatric voice, the costuming will also be conventionalised.

(c) Even in this conventionalised acting, the 'natural features' are indented on, into the artistic production. Weal and Woe of men can be displayed in art-forms.

(d) Some dialogues, asides etc. on the stage sometimes are spoken out, fictitiously presuming that the audience alone are the listeners and not the other roles on the stage.

(e) Traversing over hills, travel by aeroplanes, wielding of shields, holding banners aloft, are represented symbolically to signify those respective actions.

(f) Sometimes it happens that one actor puts on multiple roles *i.e.* appears as several others. This is done by his skill. Though it is the same individual actor, the dramatic convention dictates that there are different roles depicted.

(g) In dramatic convention, women with whom consort is incest, may in roles play as consorts with impunity. When the actress moves on the stage in exuberance of coquettishness or walks with the strides of a warrior, the art tolerates this. (It may not be approved in the real world).

(h) Dramatic convention also has for its contents, the weal or woe of the average person of the real world.

(i) What is the essence of vedas and itihāsas and is inculcated by Brahma, the progenitor, is recognised in dramatic convention for the beatitude of gods and mortals.

(j) The divisions on the stage into zones and apartments or other arrangements of the settings are also the exigencies of dramatic conventions.

1. XIII. 84 and 85.

84.

nāṭya dharmi pravṛttamhi sadā nāṭyam prayojayet,
nahyamgābhinayā tkimcidrte rāgah pravartite.

85.

sarvasya saha jo bhavah sarvo hyabhinayordhatah,
angālamkāra ceṣṭatu nāṭya dharmi prakīrtita.

The dramatic action must always be accompanied by and attuned to the character or role to be displayed by the actor. No rasa will be aroused if the player does not attune himself to the gesticulations of the body or if he is incapable of such dramatic movements.

The ideation is common to all and everything done on the stage has a meaning. This is the essential characteristic of the actor. He must accord himself to the role he puts on, by properly costuming and performing gesticulations to communicate the precise meaning.

CHAPTER XVIII

ĀHĀRYA ABHINAYA: Costuming and Make Up

This chapter deals with a variety of Arts and Crafts necessary for a production. Costuming and make up are not only for the individual actors and members of the troupe, but for the whole theatric milieu improvised for presentation on the stage. For the study of sculptural illustrations, a knowledge of the details of this chapter is essential. Make up is nēpadhya. This feature is the very ornament of dramatic action and dance. This factor gives an impressive and presentable form and concludes the final touch to the display. Before the bodily actions and gesticulations are commenced as a result of the volition of the actor, the make up is designed to create the first favourable impression.

2. The Make Up (all inclusive of the actor and of the stage)—Decor and costume.

Four types are enumerated.

(1) Pusta, (2) Alankāra, (3) Angaracana, (4) Samjīva.

(1) Pusta: Improvisation of stage setting. This is of three kinds:

(a) Sandhima, (b) Vyājima, (c) Ceṣṭima.

(a) Sandhima: Consists in producing, manufacturing and improvising the required shape by using thin planks, cloth or hydes.

(b) Vyājima: is making things by the aid of machines and instruments, drilling etc.

(c) Cestima: is that by which the shape of things to be displayed are produced.

Pusta is that part of the stage accoutrement by which hills, aeroplanes, carriages, shields, armour, banners and trees are stage-managed.

3. Alamkāra:

This ornamental beautification consists of garlands, ornaments, clothing, costumes. This group has several subdivisions.

Mālya: Garlands are five kinds:

(a) Ceṣṭima—shaking.
(b) Vitatam—loose.
(c) Sanghātyam—closely fitted.
(d) Grandhiman—knotted.
(e) Pralambitam, hanging very loose.

Ornaments: These are of four varieties:

(a) āvedya: stucked ornaments of the ear, nose etc. Earrings (Kuṇḍala).
(b) bandha: tied or bound. Girdle.
(c) prakṣepya: forearm—Bangles, anklets and wearing clothes.
(d) ārōpaka: Gold threads and other neck jewellery.

4. Ornaments and jewels worn by men and women:

(1) Cuḍāmaṇi: Head or crest—jewel.
(2) Kuṇḍala: is an ornament removable from the ear by a pin or nail screw.
(3) Muktāvali: pearl—necklace.
(4) Harṣaka: Pleasing stringed—jewel, a neck ornament.
(5) Kaṭaka: Wristlet and Rings.
(6) Hastavi: (Valayam) Bangles including a perforated variety.

(7) Rucika and uccitika: These adorn the wrists.

(8) Keyūra: Shoulder coverings.

(9) Kūrpara: Elbow covers.

(10) Triśram: Hāra, three lined chest ornament.

(11) Taralam: Waist ornament or a waist thread.

All the above are used by men. Then the appropriate ornaments of gods, kings and ladies are given. Painting the beauty spots of the body is also included.

5.

(1) Ṣikhara pāsam: Hair-fastener, cluster of hair.

(2) Piṇḍipatram: Plaiting of hair into a spherical knot.

(3) Cudamani: Ornament for the head.

(4) Makarika: Ornament of the crocodile shape.

(5) Muktajālam: Veil like pearl strings.

(6) Gavāksakam: A jewel set will cow's-eye like perforation.

(7) Śirasobhuṣaṇam: Head Ornament.

(8) Śirasa jālakam: Jewel hanging down the head.

(9) Sikhipatram: Leaf-shaped jewel.

(10) Venikanja: Lotus like jewel.

(11) Sarocakam: Beautifying tiollette.

(12) Lalāta tilakasca: A pendant hanging over the forehead, near the parting of hair. This jewel is of several varieties.

(13) Bhru kaṣopari gucha: Toilette—painting over the eye-brows in the shape of a flower -petal.

(14) Karṇika: Ear ornament.

(15) Karṇa valayam: Ear-ring.

(16) Patra karnika: Leaf-like ornament for the ear.

(17) Avesṭitah karṇa mudra: Jewel in the shape of a seal for the ear.

(18) Karṇotkīlaka: Ear ornament with a screw fitting. The above ear jewels are in-laid and set in precious stones and jade.

(19) Karṇa bhusana: Ear-adorning jewels.

(20) Karṇapūra: A similar variety for the ear. It may even be in painting.

(21) Tilaka: Beauty mark on the forehead.

(22) Patra rekhaca bhaved gaṅḍa vibhuṣaṇam: Painting the cheeks and adorning with jewels hanging over.

(23) Triveṇi (caiva vigyam bhaved)—vakṣo vibhūṣaṇam: Tri-rowed gold chain ornament hanging over the bosom.

(24) Netra yo ran janam: Collyrium applied to the inner eye-lines.

(25) Adhara (sya) ranjanam: Paint over the lower lip, lip stick.

(26) Danta (vividha) raga (sca) tūrnam ṣuklatā: Teeth painted differently, white for the foreteeth-incisors.

(27) Several other types of painting with aesthetic purpose to give grace and gloss to the appearance can be applied.

In the case of bashful maidens, most of these ornamentations are white. The teeth are painted after the rosy colour of a lotus petal. The lower lip is painted red with the hue of the mineral (aśmarāga).

The above add grace and gaiety. A variety of necklaces of the shapes of snakes, and other designs studded with rubies, jade etc., are used. For the neck, a diamond necklace and other stringed ornaments (of beads) are also used. Other jewels with two colours or three colours are used. The neck ornaments may be like decorative chains. Dependent on the skill of the craftsman-goldsmith, the patterns and styles of ornaments are designed for the bosom, and for the neck.

Jade-studded breast coverings may be used for their aesthetic appearance. Similarly ornaments worn over the heads of shoulders. So too for the forearms and upper hand regions, jewels may be worn.

Wristlets in a variety. and hasta pallvalam befitting hand ornaments of the designs of leaves may be used. Rings and signets for the fingers and similar rounds for the toes may be used.

Kanci: A waist band with net work, engraved with pearls.

For the gods and kings chain-jewels of sixteen or twenty five bands are also used.

The women among of the angels and of the royalty use pearl beads consisting of thirty two, sixty four or one hnundred and eight.

Anklets linked with tiny bells manufactured in billet designs are worn for producing jingling sounds of euphony when the wearer makes graceful gait. Another ornament near down the knee can be worn like an ornament covering the calf and rings round the toes and a special jewel for the big tow. Near about can be painted beauty spots. This painting is done with a variety of resins or red lac or the juice of the red aśōka plant. Such is the elaborate orna-nentation and decoration for ladies Cap-a pie. These have to be put on having regard to the emotion and feeling appropriate to the context and occasion for achieving an aesthetic effect.

XXII. 42.

etad vibhūṣaṇam nārya ākeśādāna khādapi
yathā bhāva rasāvastham vigya yaivam prayōjayet

In designing and using the above, pay due regard to the canons laid down for the manufacture of the articles. fully being aware of the purpose of the display which must always be in tune with the world.

Some pre-eminent instructions are given in the following terms.

XXII. 43.

nahiśakyam suvarnena muktābhir maṇi bhistathā
svādhīnamce cchayācaiva kartu mangasya bhūṣaṇam

44.

vibhāvatobhi prayuktamanga śōbhā karam bhavet
yathā sthānāntara gatnam bhūṣanam ratna samyutam

45.

natu nāṭya prayōgeṣu kartavyam bhusanam bahi
khedam janayate taddhi savyā yata viceṣṭanāt

46.

gurva harna sannohi ceṣṭam na kurute punah
guruhārāvasannasya savedo mūrchā prajāyate

One cannot improve on the natural basic beauty of a personality by putting on gold and precious stones. Such decoration may bring weakness in relief. Personal charm and beauty of the limbs not be improved by ornamentation and decoration.

Such adornment which coalesces with the emotion and feeling, shines. Misplacing a jewel, will mar the good effects.

Never overdo in ornamentation. This pains the actor and the whole appearance will be a misfit. An actor overburdened by the weight of ornaments may fail to do the proper acting. Sometimes he may even swoon, or begin to sweat profusely. Gold should not be used for the manufacture of ornaments. A jewel fitted up with wax, though lacking in precious stones, will not give any trouble. These improvisations sufficiently serve the stage-purpose.

6. Vidhyādhara women have plenty of pearls covered over the tresses of hair. Aspsarasas and yakṣiṇis must wear rubies. This is the best decoration for their coiffuer. Nāga women (nagini) dress their hair with pearls in a creeper like fashion. Ṛṣi maidens of the hermitages, must have their hair plaited. They should not wear ornaments. Siddha women delight in wearing pearls and emeralds. They dress in yellow. Gandharva women must be decorated in padmarāga Jade-Ruby with a Viṇa in the hand. Their costumes are violet coloured.

Rākṣasa women wear blue-black stone. They have protruding white teeth. They put on black dress.

Celestial women wear jewels studded with cats-eye and pearls. Their costumes are of parrot-green colour.

Women of the monkey class and divine species must have ornaments made of the puṣparāga-Topaz-Jades. They wear blue dress.

7. Dress of Women:

The head dress of Avanti ladies is of Salāka Kuntalam—a variety of coiffeuring.

Gowda women plait their hair close to the head.

Ābhīra (Gujarat)–they have double plaited hair. They dress in blue.

Women of Assam, their hair knot is raised. But they wear a veil over up to the head.

The women of the South comb the hair to look like a pot. It is twisted round the face.

8. Every actor must put on some paint or other, otherwise, if they make their appearance with the natural hue, they will be disgraced by the audience.

9. Weapons: (Tāla=9″).

Bhinḍi—A javalin	..	12 Tālas long
Kunta—Spear	..	10 Tālas long
Śataghni—Battering ram metallic head	..	8 Tālas long
Sūla—Tomara, Sakti	..	8 Tālas long
Offensive Weapons:		
Dhanur—Bow	..	8 Tālas long
Śara—Arrows	..	4 Tālas long

Gada—Mace, club	..	4 Tālas long
Vajra—Club with handle at the middle	..	
Khaḍga—Sword	..	40″ inches
Cakra—Discus	..	12″ Diameter
Prāsa Pattisa	..	6″
Daṇḍa	..	20″ Batton
Kaṇaya—Lance	..	20″
Carma—Shield	..	Hyde of Rhinoceros
Prakhaṇḍa—Shoulder covering		
Pragaṇda	..	16″
Valayam	..	
Kheṭaka—Shield	..	30″
Jarjara—Staff of the banner; Cudgel		
Daṇḍa Kāṣṭa—Handle of club		

10. Jarjara:

This is made of timber or bamboo. Length is 108 inches with five digits, that is four knots or joints. It must be annointed with ghee and honey. Flowers and incense must be offered. Prayers rendered . The bamboo used is of the puṇya-veṇu variety. Its worship has already been described.

CHAPTER XIX

SĀMĀNYA ABHINAYA : Natural Acting

Sāmānya Abhinaya—natural acting arises out of speech, body and natural conditions—satva or sāttvika. When acting is suffused with natural gesticulations, it is to be known as satva. This is centered round the natural states and it has always the preeminence in the sphere of acting. When this satva-acting is equally poised and aligned with the actions of speech and limbs it is known as madhya; where satva is lacking, it is of the lowest type.

The satva (psychological and mental) acting is per se invisible. It manifests itself through the exhibition and display of emotions, feelings and rasa.

Emotions are portrayed according to the psychological situations. Their actions are manifest by horripilation, tears, sweating and the like.

As already adverted to in the chapter on Bhāva, sāttivika bhāvas are involuntary by nature.

XXIV. 5/2.

ayatnajā stathā sapta rasa bhāvopa bruhmitāh

They are developed by other bhāvas for the production of rasa.

Generally three of them are described. (i) Bhāva, (ii) Hāva and (iii) Hela.

Satva is in the very nature of the physical system (of human beings) and from it emanates bhāva and from the latter hāva and from that hela.

XXIV.7.

Dchātmakam Bhavet Sattvam Satvāt Bhāvah Samuthitah Bhāvāt Samuthi to Hāvo Hāvād Helā Samuthitā,

Bhāva is conceptual feeling or emotion. Hāva is coqu gesture or blandishment which excites amorous sensations Hela is strongest amorous passion.

2. **Bhāva**: This consists in investigating or scrutinising the of the poet by the actions of speech, body and demeanour ch pertaining to satva expressions. These pertain to feminine ac They brings out in relief the heart of the poet. It is subject origin and objective in its manifestation. Satva must be overfl with Bhāva.

Hāva is indicated by highly elegant actions of the eye eye brows spilling out erotic feelings.

Bhāva which emanates from the mind (citta) will show itself in the quick movement, recaka of the neck.

The above actions in combination will rouse Sṛngāra and in delicate and subtle manner they are displayed in hela.

3. Gesticulatory actions suffused with erotic feelings are fied into ten and described herein. These pertain mostly to w in erotic atmosphere and states.

1. Lila: Sportive.

This consists of delicate sportive imitation of the end and cherished one by some embellishments of the body and sp

2. Vilāsa: Dalliance.

Exhibition of some action refering to the endearec either in a standing, walking or sitting pose, by the graceful move of hands, eyebrows and eyes.

3. Vicchitti: Discard.

Indication of discading the garlands, dress, ornament unguents. This is done either in a small degree or even to a l extent and in either case it creates a glow of added beauty.

4. Vikrama: Triumphant Striding.

This consists in the production of perverse effect in things which ought to produce pleasure and lustful affectation by means of blandishments of different kinds of actions of speech, body and decoration.

5. Kilikincita: Lustful Excitement.

This consists of a complex confusion of smiles, meeting at trysts, laughter, fears, diseased condition, 'lustful excitment, sorrow and depression.

6. Moṭṭayita: Sportive Demonstration.

This is a kind of sportive demonstration while feeling and hearing about the mention of the endeared one. All the while the endeared one is stuck up in the heart.

7. Kuṭṭamitam: Ostensible Dislike.

Although the love allows the lover, who is the endeared one, to touch and caress the hair, tresses, breasts, lower lip and the like, which are all productive of pleasure; the expression for the time being will be prevention of such approaches and pretension of dislike.

8. Bibboka: Hauteur.

Though the love is pervaded by and is suffused with pleasant and agreeable feelings and emotions, a sensation of pride and conceitedness sprouts up and she puts on a hauteur air and appears to disregard such impassioned approaches.

9. Lalitam: Graceful.

This consists in the disposition, placement of the hands and feet, deportment of eye-brows, eyes and lips, in a most delicate and graceful manner or form, all the while inviting and tempting the lover to rush into overtures.

10. Vivṛtta: Silent Response

Consists in women not verbally responding to the addresses made to her, whether that be the result of her nature, or any special pretence put on affectedly at the time of the amorous approach.

4. There are some involuntary feelings and emotions that spring out innately. There will be no volition on the part of the player. They emanate spontaneously.

1. Ṣōbha: Radiance.

The inviting appearance of youthfulness, gracefulness is improved by their externality. Decoration of the body is aslo a complementary feature.

2. Kānti and 3. Dipti: Brilliance and its Excellence.

These arise from a grouping of conditions and states producing śōbha. Its exuberance is dīpti *i.e.* Kanti in-excelcis is dipti.

4. Mādhurya: Charming deportment or Sweet Flavouring.

The excess of Kānti and dipti and some other conditions producing lalita—delicate actions, without any extremeness is reckoned as mādhurya.

5. Dhairya: Boldness and Steadfastness.

One is not affected by unsteadiness and being unblemished in all respects remains faultless and flawless. He is devoid of self-praise. There is the exhibition of the natural in-born state of the mind.

6. Pragalbhyam: Sedateness and Serenity.

One proceeds to action in utter fearlessness and absence of all alaram.

7. Audāryam: Magnanimity.

This consists in feelings of humility and extreme civility in all respects and under all conditions.

The above pertain to lalita—delicate and subtle states and always are found in women.

5. The same become highly burnished and brilliant in actions other than vilāsa and lalita. They are found naturally in men. They are:

1. Śobha: Skill.

Consists in the presence of expert dexterity, bravery, alertness, a contempt for mean things, and an emulation for higher and superior things. All these generally co-exist.

2. Vilāsa: Sportive Pursuit.

The attentions to be bestowed are always fixed on a target even as that of a bull purshing a heifer. He always remembers what he has promised.

3. Mādhuryam: Evenness.

Where on account of great prctice one is able to handle implements even in heavy matters, without any flutter whatsoever.

4. Sthairya: Fixity.

This consists in being steady in matters whether they be of weal or woe, and relating to dharma, ardha and kāma. One is steadfast without swerving from the purpose and aim.

5. Gāmbhirya: Gravity or Serenity.

This consists in the virtue of not betraying variations of the feelings of pleasure, pain and fear etc. His demeanour and behaviour remain unaffected.

6. Lalitam: Loveliness.

A lovely delicacy is exhibited without any apparent affectation.

7. Oudāryam: Generosity.

Is that generous attitude shown to all without any distinction between kith and kin, strangers or others.

8. Tejas: Dignified Mien.

That quality by which one remains unperturbed even when disgrace and the like are offered or imminent.

6. Actions relating to the body are enumerated hereunder:

1. Vākya: Speech or Word.

Where recitation and the intonation in prākṛt or Sanskṛt is made either in verse or poetic prose to convey the rasa intended. This is to be known as vākya abhinaya, *i.e.*, gesticulation through speech.

2. Sūca: Word to action.

When the idea expressed in words is exhibited or displayed by bodily action, and this action follows the word, this is known as sūca.

3. Ankura: Action Sprouting.

The expert actors exhibit in an exquisitely dexterous way, not by words but by suggestive display of feelings, innate in the heart. This has always a beginning for later development. In a way this is also sūca, but this is an action of suggestion.

4. Śākha: Suite of Bodily Gestures.

Consists in producing the desired action regularly from head down to the foot in the order of the limbs.

5. Natyāyitam: Foreboding Actions.

The oncoming action is indicated by the accompaniments and sorroundings. The situation in the fable displayed is developed. It is like meeting the desired at the gate. If, when the occasion requires, dancing attuned to dhruva (vāla) is performed to express pleasure, anger, sorrow and the like to convey bhāva and rasa, is also known as nāṭyāyitam.

7. Nivṛttānkura: Complete Budding.

This is performed by two actors. One of the actors performs the speech action in sūca. Another adopts it or executes it in

an applied form. The action is done in consonance with the original sūca action and is completed.

8. There are twelve actions—abhinaya—set out for the execution of the subject matter of a dramatic work.

(1) Ālāpa .. (Conversation.) This is mere dialogue.

(2) Pralāpa .. This is meaningless talk and gibberish.

(3) Vilāpa .. This arises out of feelings of pity (Karuṇa).

(4) Anulāpa .. A long continued conversation is prolonged involving repetition.

(5) Sallāpa: .. In this there is an interlocutary conversation.

(6) Apalāpa .. The reverse of the above *i.e.* (Sallāpa) *i.e.* repeating the idea in another form.

(7) Samdeśa .. (Message) when one asks another to go and communicate or narrate.

(8) Atidesa .. Is " you say go " and " I say this."

(9) Nirdesa .. Where one categorically asserts.

(10) Vypadesa .. A speech with an innuendo.

(11) Upadesa .. Consists in asking one " do this." " Take this," *i.e.* giving a direction.

(12) Apadesa . A message-ridden speech. To quote the very words of another.

9. The speeches are made in several tenses. Several modes are narrated either in first person or second person.

1. Pralyakṣa:

" He says so but not I " and if the same thing becomes current (relates to the present tense) it is parasta.

2. Ātmasta:

'I do it,' 'I go,' 'I talk to him.' This is pratyakṣa as it relates to present tense.

"I shall do it." "I shall go there," "I shall talk to him," is parokṣa, as it is in the future tense.

Ātmastha expressions are converted into parokṣa by expressing the same in future tense. Some speeches relate to the events that happened in the immediate past. *e.g.* "enemies are killed or defeated." This may be a present event or an event of the immediate past. With little variation parokṣa becomes parastha.

3. Adyatana: Now.

When a thing is to be done 'now and here' by the self and another like 'that must be achieved by me today along with you.'

Such matter in the present (adyatana) relates to the self and another.

When the self interposes his hand referring to something relating to himself (*i.e.* in his mind) and to another; it is parokṣa (aside).

Sāmānya abhinaya consists in an equitable distribution of gesticulations of the head, face, feet, thigh, calf, belly and waist. Re-presentation and display of emotion and feelings for the emanation of rasa is of pre-eminent importance.

10. Abhyantara gesticulation: Internal.

Wherein the display there is not any excess of any kind, precipitation and is without any brandhishment of flourish or torturing of the body and when the action accords with laya and tāla of the accompanying musical instruments, it is abhyantara. The plot is well apportioned and not grating and uneven and there should be no confusion. This is always subject to rules and hence is classic.

11. Bāhya: Rules transgressed.

When the above are transgressed and principles are set at naught by full freedom and where there is no concord between action and singing, it is bāhya—it is rather romantic and is always beyond the scientific presentation. Several rules are promulgated for guidance in nāṭya.

12. Gesticulatory representation of the five senses.

1. Śabda: Sound.

The hand is in sūci (pointed forefinger) the glance is towards the tip of the finger, the hand is placed near the ear. This signifies hearing.

2. Sparśa: Touch.

Eyes are slightly lowered, brows are elevated, and the cheeks are touched.

3. Rūpam: Form.

Both the hands are posed in patāka They are placed over the head and with quivering fingers to form a contour over the eye.

4. Rasa-gandha: Smell and Taste.

Lower the eyes, widen the nostrils and indicate delightedness by the lips and by the breath.

Thus primary feelings of the five senses are displayed. Similar gesticulations are made in respect of the ear, skin, eye, nose and tongue (sense organs). The mind perceives through the sense organ. If the mind is not active, nothing can be perceived. The mind functions through one or other of the five sense organs.

13. In all abhinaya-gesticulations there are three types of mental activities: (1) Iṣṭa: pleasing, (2) Aniṣṭa: disagreeable, (3) Madhyasta: Indifferent.

1. Iṣṭa:

All the ' likes ' and ' agreeables ' are indicated by a kind of exhilaration of the body, horripilation and modulations of facial expressions. The player exhibits delight at the ' likes ' when the mind is in contact with the sense organs over any object perceived.

2. Aniṣṭa: Dislike.

This is indicated towards one or other of the above by turning away the head, and not casting a look. The actions relate to eyes and nose.

3. Madhyasta:

Indifference is expressed neither by too much pleasure or too much of displeasure. Parokṣa abhinaya—when displayed by the actor is inferred from the acting. This is also madhyasta type.

14. That object which is actually experienced by the self is known as ātmastha (subjective). That which is described by another or as appertaining to another is known as—parastha (objective). Perchance all emotions and feelings arise out of desire. This desire is, very often, the result of one's mental predilection. Desire may relate to dharma, ardha, and moksha. It may also relate to Sexual congress. The feelings that arouse sṛngāra consist in the production of delight or pleasure of the erotic communications between lovers. It is productive of good and is also helpful. " Rati "—is consummation of the achievement of the possession of the object intensely desired for. Generally in this world, people mostly wish for the good, *i.e.* auspiciousness. The source of all pleasure (Sukha) is Woman.

In women, there are several types, with varying biological and psychological qualities. The females of the following species have common characteristics.

Devatas, asuras, gandharvas, rākṣasas, nāgas, birds, pisacas, yaksas, vylas, humans, monkeys, elephants, deer, fish, camels, corcodiles, wild bitches, mares, she-buffaloes,

she-goats and cows. These have similar sex-habits. The qualities of these species are enumerated. When these characteristics are also found among women (homo sapiens) they are classed as belonging to corresponding species.

15.

1. Deva (like) women.

Their limbs are glossy and smooth. There is slow twinkling of the eye-lid corners. They are diseaseless, shining, and possess power to bestow. They have a tendency to do the right. They are straight forward. They do not sweat profusely. They indulge in normal sex-pleasure. They eat little and delight in good smell. They delight in gāndharva vidya (music). They are agreeable.

2. Asura (like)women.

They indulge in unjust ways and mischief-making. They nurture deep seated anger. They are stern and cruel in speech. They are addicted to flesh and drink. They are always in an angry mood and are always conceited and haughty. They are fickle, niggardly, rough, and delight in frequent quarrels. They are habituated to jealousy and are never steady in friendship.

3. Gandharva (like) women.

They enjoy life in orchards and gardens. Their teeth and nails are well developed. They are always pleasant and keep on smiling, while addressing. They are of slender build, move slowly and are desirous of erotic delights. They indulge with avidity in music, singing, dance and taking part in orchestra. They are clean in habits. They possess shining glossy skin, hair and eyes.

4. Rāksasi (like) women.

Possess big and extensive limbs. They have red and big eyes. Their hair is rough. They are given to sleeping during day. They talk loud. They bite and scratch. They are jealous and invite others for a quarrel. They roam about during nights.

5. Nāgini (like)women.

They have a sharp nose and teeth protruding. They have well developed body and red eyes. Their bodily hue resembles the black lilly. They are given to excess of sleep. They have an irritable temper. Their gait and movement are always transverse and they creep quickly on the ground. They relish any animal for food and take delight in scents and flowers.

6. Yakṣi (like)women.

These have well-extended faces. They are given to qickness in looks, delight in being in rivers. They indulge in intoxicating drinks and drink milk. They breed in plenty and are desirous of fruits, lie on the ground, delight in spending time in orchards. They sweat while in sleep. They take pleasure in fixed beds or seat. They desire to meet one, who was seen long ago. They cherish feelings of gratitude.

7. Vyāḷi (like)women.

These are indifferent to praise or disgrace. They have a rough exterior and a similar voice. They are mischievous and always utter falsehoods. They are strong.

8. Women (homo sapiens).

Trie to be straight forward, possesse noble qualities to help others—humanitarian in feelings, and quick, They have well defined limbs, grateful, delight in the worship of masters and gods; have abiding interest in righteousness, virtue, desire for wealth, are devoid of egotism, fond of friends and possess good habits.

9. Monkey (like) women.

Have a close knit slender body, mischievous. They have ash-coloured hair, are desirous of fruit and always are vaunting, noisy, fickle and fond of trees and gardens. Feel highly gratified for a little help done and remain grateful. Possess a precipitous desire for sex. They have innate monkeyish qualities.

10. Cow-Elephant (like) women.

They have big jaws and a similar forehead. They are obese and are very fleshy. Eyes are ashy, red and tawny. On the body there is growth of hair. Fond of sweet scents, flowers and drinks, very irritable, possess well established strength, delight in gardens, and trees. Enjoy sweet edibles.

11. Deer (like) women.

Have a thin belly, snub nose, thin calves, take delight in moving in forest land, reddish big rolling eyes, unsteady in the extreme, quick in movement, tendency to be frightened easily, timidity, fondness for music, fondness for sex, anger and possess well established qualities.

12. Fish (like) women.

These are elongated and stout, and have an elevated chest region. No twinkle of the eyes, has always many followers and many offspring.

13. Camel (like) women.

These have long protruding lips. These are sudoriparous. Their movements are crooked and have a thinned belly. Fond of ripe fruits, salt, sour and bitter and pungent edibles. The waist and sides are pulled up. Have a hoarse voice. Long and elevated neck and fond of woods.

14. Crocodile (like) women.

These have a big head, fixed and steady neck and cloven mouth. These make loud noise and are cruel. They partake the nature of fish.

15. Ass (like) women.

These possess thick tongues and lips, hard and rough skins. Fond of biting and kicking. Never tolerate a co-wife, active, unsteady and moving. These are productive of offspring.

16. Hog (like) women.

These have long protruding posteriors, belly, snout, hairy body, strength, contracted feet and fond of roots. They have black teeth, raised face, and fatty thighs. These are covered by thick bushy hair. They have bad habits and beget profuse offspring.

17. Mare (like) women, (Haya class).

These are always steady, with well set sides, head, thighs, waist and posteriors. Possess manes of hair over the length of the neck. Their gait is beautiful and always are eager to give erotic pleasures. Have straight and thick hair. Fickle minded, and possess a cruel tongue. They are quick- footed, addicted to sex and anger.

18. She-buffalo(like) women.

These have thickest backs, bones, teeth, body, sides and belly. These are all well- sized and defined. With hard hair, these look fearful. They have hatred to mankind. Delight in sex matters. Have an elevated mouth. Enjoy stay in water. Big forehead and posterior are prominent.

19. Goat (like) women.

Thin shoulders, legs, and chest. Eyes are fixed. Closed feet and thin hair. These are timid, dull, precarious, and have profuse progeny. Delight in trees. They are unsteady and quick-footed.

20. Aśva (like) women—Mule.

Have the body and eyes pulled up, are addicted to frequent yawning. Radiant and have small faces and feet. Have a loud voice, little of sleep, angry. Such women talk too much. Have low habits but are grateful.

21. Bovine (like) women—Gava.

The posteriors are broad, elevated and fat. Calves are thin, fond of friends, contracted are the feet, make good effort.

Fond of men and also the beloved of men. Attached to the worship of gods and Manes (Pitris). They are always clean and pure. Bear any distress with equanimity.

In conclusion it is said that having understood the nature of the particular type of woman, the lover, or one amorously disposed, must pay attentions to the particular class of lady n order to gain access to her and to consolidate a continuing bond of friendship. Otherwise his efforts will be only fruitless. The service to and attendance on a woman are ordained for pleasure. Similarly penance is practised for the attainment of dharma and this is also sought for, for obtaining happiness. The main spring of all pleasure is woman. Therefore one desires to enjoy her.

16. The attentions and civilities to be bestowed on women by men are considered under three varieties.

(1) Bāhya—external.
(2) Abhyantara—internal. (These originate in kingly roles in plays).
(3) Bāhyābhantara.

Generally high born women belong to the class of abhyantara (inside the harem) and hetaera belong to the bāhya class. Women who are neat, beautiful and clean after baths belong to the bāhyāntara class.

17. Eight types of Heroines—Nayika are enumerated.

1. Vāsaka Sajjika: Awaiting.

The lady decorates herself and applies perfumes in the fullest expectation of her lover's arrival any time; fully blown up with erotic desire, she waits him at the threshhold.

2. Virahotkhanṭah: Separated.

The lady is overpowered by pangs of love, in her lonely and forlorn state. Her lover cannot go to her because of several other engagements. She wishfully and in her mental states persues him, in sorrow (only in her mind).

3. Svādhina bhartṛka: Has an obliging lover.

The lover is always obsessed by the enjoyment in her company and ever remains true to her. She always keeps him to herself in a pleasant mood.

4. Kalahāntarita: Quarrelsome.

The lover hesitates to approach her, because of her quarrelsome nature, roused out of jealousy. She imagines, that her lover is indifferent towards her. She chaffs him in a morose and angry mood.

5. Khaṇḍita: Awaiting prolonged.

She, inspite of her decoration and readiness to welcome her lover, is disappointed by his not arriving to meet her. She is distressed.

6. Vipralabdha: Disappointed.

She dresses and decorates herself, keeps to the tryst in all promptness, but is disappointed by the lover's absence.

7. Proṣita bhaṛtṛka: With an absentee lover.

Her husband is away on account of very important work, at the behest of masters. She had dishevelled hair. Abandons herself into a quiet state.

8. Abhisārika: In search of the lover.

The damsel gives up all sense of delicacy and feminine shame and decency, and being overpowered by extreme concupiscent passion goes out of her abode. She dresses herself and goes in search of her lover, at the tryst and the rendezvous.

Khaṇḍita (5), Vipralabdha (6), Kalahāntarita (4). These love-ridden ladies are found in the following states:—

(1) Sorrow borne of moody contemplation accompanied by deep sobs and sighs.

(2) Deep heaving.
(3) Engaging herself in talk with her confidant maid.
(4) Frequently looking at her ownself, self-pitying her forlorn state.
(5) Distressed, she sobs.
(6) Shows anger or retribution.
(7) She is devoid of all jewels, having cast them away in utter disappointment and dejection.

Svādhīna patika (3): She has control over her lover, She shines with brilliance. Her face indicates extreme pleasure. Bedecks herself in variegated and beautiful habiliments.

Abhisārika (8) of the vesya class (hetaera) runs in pursuit of the sweetheart abandoning the practices of Sāma, and dāna. She goes well adorned.

Abhisārika of the Kulaja class after her pursuit; she fully sweats, shakes with fear, though veiled, her face is fully visible, she goes to the rendezvous.

Abhisārika of the preṣya class (servant); she is lustful, talks about the lustful passion. Her eyes are fully open in excitement and bewilderment. She has fixed foot steps. On her arrival she may find her lover sleeping.

This chapter also details the approaches of men and women leading to the erotic climax. B.N.S. ordains the injunctions regarding what ought not to be shown on the stage. Even the bed should not be a furniture to be put up on the stage. Several amorous approaches and overtures like kissing, touching the breasts and lying down are strictly prohibited from being displayed.

CHAPTER XX

CITRĀBHINAYA: (Residuary gesticulations)

1. In the chapters wherein the subject of angābhinaya is dealt with certain minor features would have been missed, such residuary gesticulations have been classified in this under Citrābhinaya.

> angābhinayanasyeha yoviśeṣah kvacit kvacit
> anukta uchyate yasmāt sa citrābhinayah smṛtah.

2. By the combined action of Uttāna of the hands (raising them) or making svastika (crossed) of the hands in patāka hand-poses, with the head lifted (udvāhitam) and directing the looks upward (*i.e.* ūrdhva nirīkṣitam); this set of actions may be followed by variegated glances. These actions when displayed signify:—

Prabhātam	..	Dawn
Gaganam	..	Sky
Pradosam	..	Evening twilight
Divasam	..	Day
Ṛtu	..	Season
Ghanam	..	Clouds
Andhakāra	..	Darkness
Vistīrṇasya jalasya		Widespread waters
Disa	..	Airts
Nakṣatra and graha	:	Stars and Planets

The feeling of touch and consciousness, intense anxiety due to possession of wealth, moonlight, pleasure, breeze, haste and smell are also indicated.

If in the same pose, the mouth is covered (by the palm) the display signifies the following:

sun, dust, smoke, outburst of fire and expression of the desire to take shelter from excessive heat.

If in the same pose, the glance is directed upward in a squint-eyed manner, signifies looking at the midday-sun, a steady glance is indicative of sun- rise and sun-set.

To indicate thesacred thread, use both the palms in arāla (S.H. No. 5). To indicate the knot of the sacred thread, perform svastika (crossed), vicyuta.

3. Numerical signs or figures are indicated by fingers; tens, hundreds and thousands are indicated by patāka poses of the hand or these may be expressed verbally or by some side action.

4. To display contemplative mood, and an appearance of concentration of the mind, look downward with head slightly bent down. The right hand is in Samdamsa (S.H. No. 21).

5. The existence of children is signified by lifting the head, and moving both hands towards the right side in Hamsapakṣa (S.H. No. 20).

6. Ṛtu: The Seasons.

(1) *Sarat:*

Different flowers of the season are indicated. Healthy condition of the limbs is suggested. The clearness of the airts is also signified.

(2) *Hemanta:*

Contraction of the body, covering one's self to sustain heat.

(3) *Sisira:*

Flowers yielding honey are signified. Spread of fine aroma is indicated.

(4) *Vasanta:*

Creative of pleasure, blossoming of flowers.

(5) *Grīṣma:*

Wiping out sweat, suggesting heat of the earth, use of fans, and showing heated atmosphere indicate this hot season.

(6) *Varṣa:*

Buds of Kadamba and Nimba flowers, Kuṭaja trees, green leaves, groups of peacocks, loud reports of clouds, and downpour of rain.

Every season is to be suggested by such actions, inclusive of costume, dressing and general outlook and set-up.

7. Danseurs generally must be in Vaiṣṇava sthāna. Their actions must be bold and steadfast. Danseuses must be in āyata and avahiddha. The actions of actresses must be graceful and mellowed. Embracing must be displayed by an action with smiling face and short speech.

The actress in that passionate state develops quickly, horripilation, tears of joy and utterance of words smilingly.

Actors exhibit anger by bloodshot and rolling eyes, biting lips and body shaking with deep breaths.

An actress in the same mood exhibits hot tearful eyes, and with chin, lips and head shaking. The eyebrows are knitted.

The actor exhibits sorrow by deep breaths, contemplative mood, hanging down the head, and looking at vacancy.

The actress displays sorrow by crying, interspersed by smiles, beating the chest and by digging the ground with the big toe.

An actor exhibits fear by showing excitement and confusion, bewilderment and by dropping down the arms.

The actress displays fear by moving the pupils unsteadily, by shaking and frequently looking side to side. She also looks expectantly for aid from without.

8. Birds: Their representation.

By the palm posed in tripatāka and shaking, birds like parrots, śarikas and small birdlings are indicated.

By recakās and angahārās, peacocks, sārasa birds and swans are signified.

9. Animals:

Donkeys, camels, horses, elephants, lions, tigers, bulls and buffaloes have to be signified by simulating their peculiar gaits.

10. Bhūtas:

Piśācas, yaksas, dānavas and rākṣasas, are signified by special angahāras because these are not visible. XXVI 67/2 ' Pratyakṣa nabhavantih.

In the case of gods, who are generally invisible, their actions have to be, according to the sense conveyed by the verbal intonation *i.e.*, words spoken, obeisance is made to them by lifting up the hand from the side in arāla (S.H. No. 5) and touching the head.

When offering salutations to the deities, preceptors, ladies, heavenly beings, dignitaries, praṇāma has to be made accompanied by glorifying them and using grand eloquence. When saluting high mountains, big trees, the hands must be stretched out and lifted up.

XXVI. 93/11.

svapnāyiteṣu bhāvāh kartavyā nakhalu hasta sancāraih

sattvābhi nayenaivā vākyārdhai naivate sādhyāh

10. Ideas occurring in dreams should not be represented by the gestures of the hand. If the dream has to be acted, *i.e.* while dreaming is represented, no hand poses should be displayed. It is impossible to represent them in dramatic action in the natural states.

But the following can be represented about a dreamy condition. Low and indistinct voice, imperfect and incoherent murmurs repetition of words, and a slight memory of something of the past.

If the speaker is an aged role, the voice must be faltering and also trembling.

11. The voice of children must be pleasing, charming and the words uttered with unfinished syllables. The words are indistinct and imperfect.

12. The dying man must express words rather loosely, some words are stressed, but generally the words are faltering. The speech is interrupted by hiccups, deep breathy, and obstructed by phlegm. The intonation is varied.

The hands and legs are in vikṣipta (thrown about), become suddenly actionless, generally the whole body is downcast and drooping. Signs of the overwhelming disease and approaching death are indicated.

One who drank poison and is nearing his end, shows depression of the body, hiccups and heavy breaths. The body is victimised by spasms of agonies.

XXVI. 109.

nānāvidhairyathā puṣpairmalyam gradhnāti mālyakṛt
angopānga rasairbhāvai stathā nāṭyam prayojayet

110.

yāyasya līlāniyatā gatisca ranga praviṣṭasya vidhanatastu

tā meva kuryādavimukta satvoyāvanna rangatprati nih sṛtah sah

Even as a florist gathers varieties of flowers to weave them into a garland, even so in play-acting, combination of rasas and bhāvas have to be wisely woven and displayed.

The actor while on the stage, and before he retires from it must depict these (several kinds) emotions, feelings and deportment prescribed herein, by detaching his own self and by identifying himself with the role.

XXIV. 112 to 122

112.

loko vedāstathā dhyātma pramāṇam trividham smṛtam
vedādhyātma padārdheṣu prāyo nāṭyam pratiṣṭitam

113.

vedā dhyātmopa pannamtu śabdascandah samanvitam
lokasiddham bhavet siddham nāṭyam lokasya bhāvajam
tasmānnāṭya prayogetu pramāṇam lokaiṣyate

114.
devatānām ṛsiṇāmca ragñyām atha kuṭumbinām
Kṛtānukaraṇam loke nāṭya mityabhi diyate

115.
lokasya caritam yattu, nānā vasthāntarātmakam
tadangabhinayopetam nāṭya mityabhi samgñyitam

116.
evam lokasya yā vārtā nānāvasthān tarātmikā
sā nāṭye sam vidhātavyā nāṭya veda vicakṣaṇaih

117.
yāni śāstrāṇi yedharmā yāni silpāṇi yāh kriyāh
lokadharma pravṛttāni tāni nāṭyam prakīrtitam

118.
nahi śakyam hi lokasyā sthā varasya carasyaca
śastreṇa nirṇayam kartu bhāva ceṣṭa vidhim prati

119.
nānā śīlāh prakṛtayah śīle nāṭyam pratiṣṭitam
tasmālloka pramāṇam hi kartavyam nāṭya yoktṛbhih

120.
evam bhāvānu karaṇe nānā prakṛti sambhave
bhāvānga satva samyukto yatnah karyah prayoktṛbhih

121.
yebhi kra mairyo bhi nayamtu samyak vigñyā ya range manujah prayumjyāt
Sa nāṭya tattvābhinaya prayoga sammāna magryam labhate caloke

122.
gñyeyastvābhinayahyete vāñgne pathyānga samśrayāh
prayoga gñyenā kartvya nāṭake siddhi michata

The above verses proclaim to the world the essence of this Theatrical Art.

The three authoritative sources for the dramatic portrayal are: (1) the world-society, (2) Vedas and (3) Adhyātma—wisdom of Self. This Nāṭya art is founded on them.

The contents of the Vedas and Adhyātma are manifest in the words and metrical pronouncements. The ways and manners of the world derive sanction by the authority of tradition, by virtue of its being in tune with the practice of the world. In this science therefore, the world is ordained as authority for this sanction.

Nāṭya is nothing but an artistic and aesthetic representation of what Gods, Ṛṣis, Kings and householders do in the world. What is called action is after all the display of body and limbs of the player signifying the ways and manners of the life in the world—its various moods, situations and feelings.

So the knowledge and science of theatrics must introduce into the dramatic production, the multifarious reactions of the people in various circumstances and situations.

The art must only demonstrate such practices of the world as are expatiated in the several sciences, works of art and treatises.

But still no science in the world can lay down hard and fast rules about the emotions and feelings pervading all the world including its animate and inanimate contents.

By nature men are of profusely different varieties. Dramatisation deals with the display of such types. Therefore the world at-large must be taken as the standard authority by all those that are concerned with this Theatrical Art and Science.

The actors must try to colosely imitate the emotional states emanating out of the individual natures of persons, accompanied by bodily actions, appropriate to the portrayal of particular feeling.

That actor, who rightly and correctly perceives and displays on the stage, the appropriate poses, gets the first place in the world among those experts in theatrical Art.

The actions relating to speech and body are to be well understood and performed in play-production and this is the way to the attainment of Siddhi (Accomplishment).

BENEDICTION

XXXVI. 72.

etachāstram prayuktamtu narānām buddhi vardhanam
trailokya kriya yo petam śarva sāstra nidarśanam

This art when practised by men will bestow a chastening influence on their intellect and will combine in itself all the activities of the three worlds and will remain an illustration of all the Śāstras—Sciences.

73.

māngalyam lalitai scaiva brahmanō vadanodbhavam
supuṇyamca pavitramca subham pāpa vinā śanam

The presentation of the art will be auspicious to the world and will bestow grace, having emanated from the mouths of the God—Brahma. It will confer grace, sanctity and purity and ensures auspiciousness and destruction of sins.

Fig 1—THREE IN STHANAKA POSES

Fig. 2—TRIO IN TERPSCHORIAN REGALIA
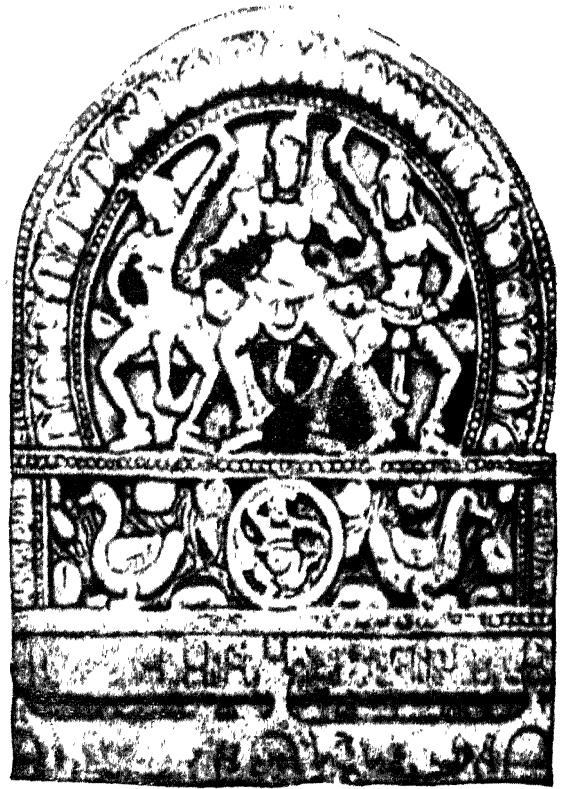
Fig. 3—GANDHARVAS IN DANCE CONCERT
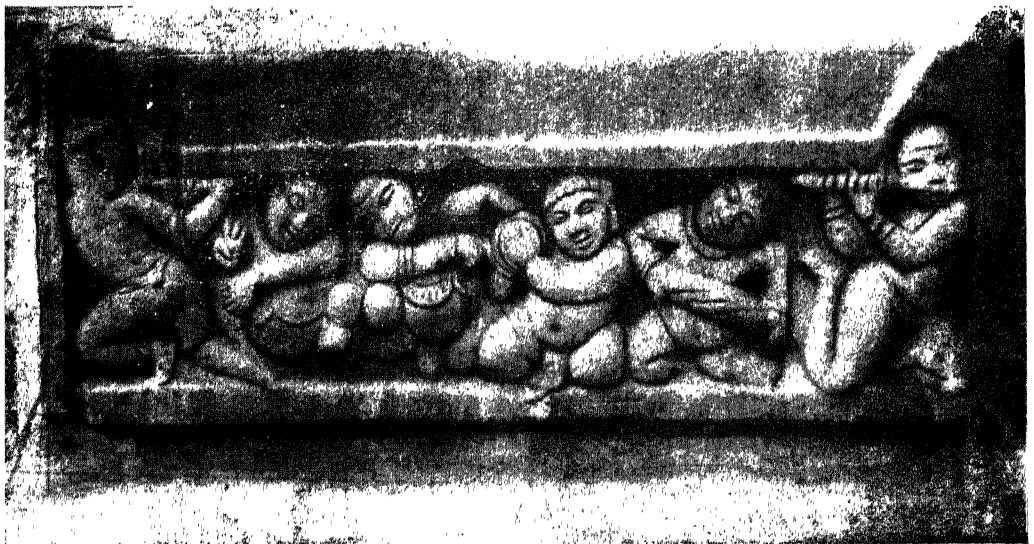
FIG. 4—DANCE CONCERT

Fig. 5—GAJANTAKA

FIG. 6 SIVA WITH THE CORPSE OF SATI
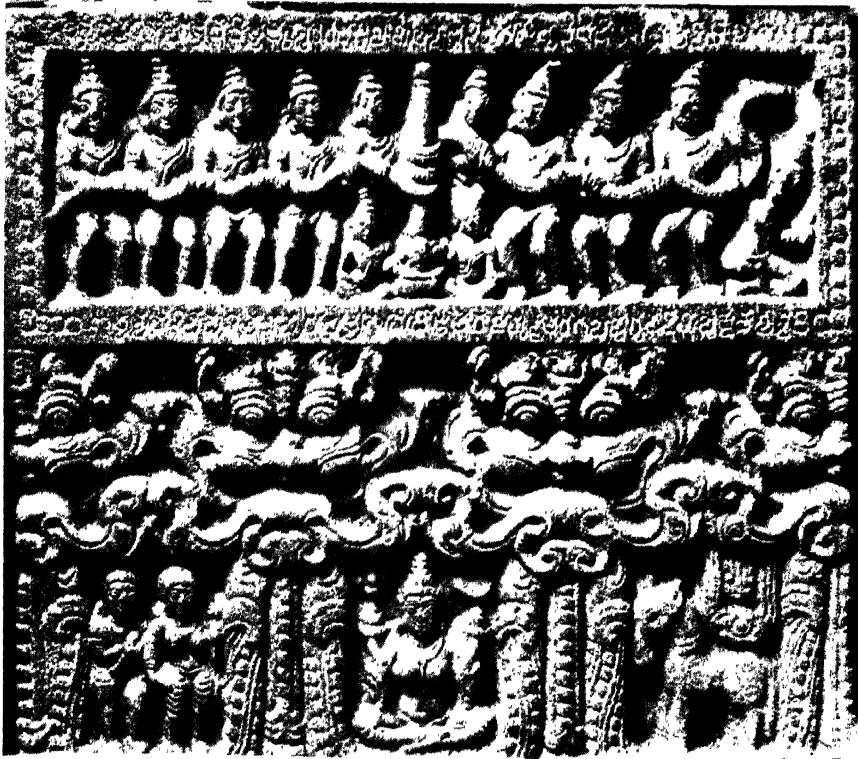
Fig 7 —SAMUDRA MATHANA

Fig. 8—SRI RAMA

Fig. 9—TWO IN ROUND
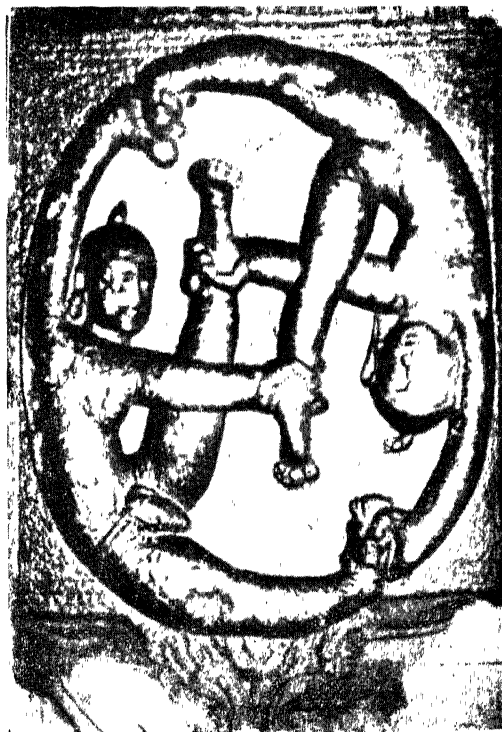
Fig. 10—DANSEUSE AT TOILETTE

Fig 11—ONE AS THREE
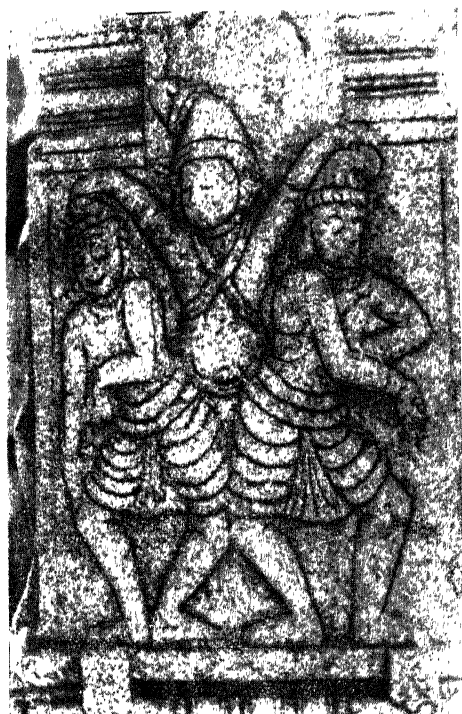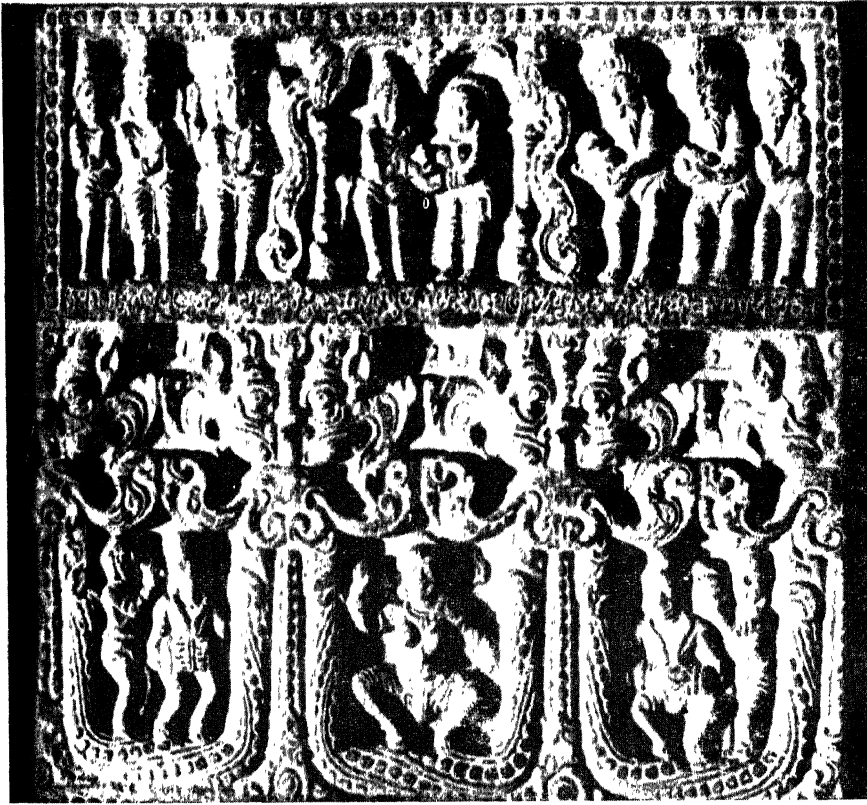
Fig. 12
SIVA PARVATI
KALYANAM

Fig 13
GESTURE IN RHYTHM

Fig. 14
TWO DANCE POSES
IN SYMMETRY

Fig 15—THREE DANCERS IN ACTION

Fig 16—A TROUPE OF THREE IN DIFFERENT POSES

Fig. 17—TWIN DANCERS IN DIFFERENT POSES
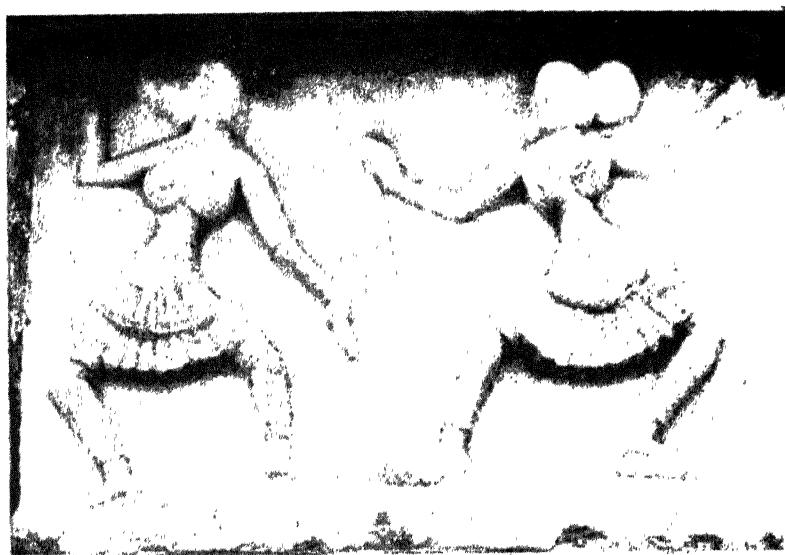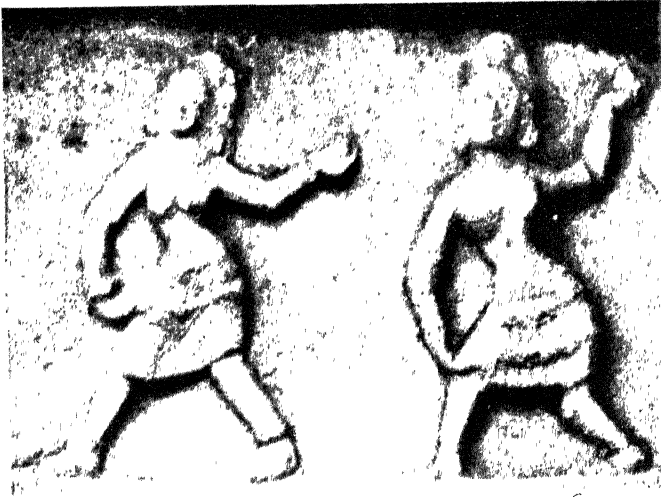
Fig. 18—TWO IN IDENTICAL POSES

Fig. 19—MUSIC IN ALIGNMENT
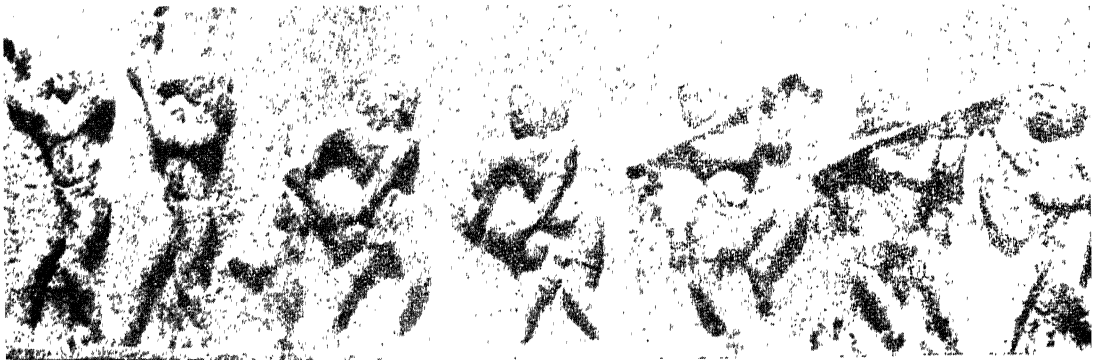
Fig. 20—DANDA RASAKA OR KOLAATTAM

Fig. 21—A CONCERT

Fig. 22—A BALLET STORY IN SCULPTURE

Fig. 23—THE PARAMOUNT DOVER AND THE BRIDES

Fig. 24
DRESSING A THORN PRICK

Fig. 25
A DANCE FIGURE. BROKEN

Fig 26
DANSEUSE IN
VIRILE ATTITUDE

Fig. 27
MAID OF HONOUR - 1
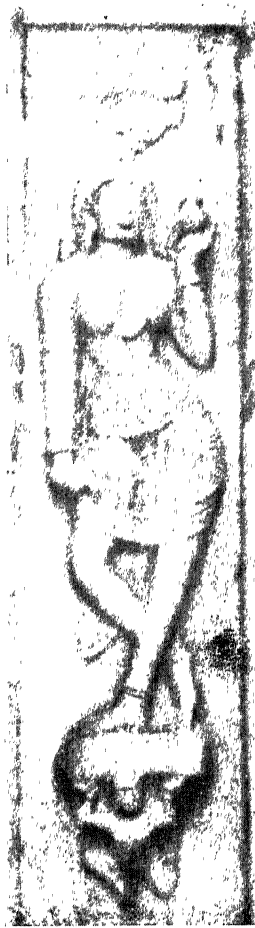
Fig. 28
MAID OF HONOUR - 2

Fig. 29
TWO FIGURES IN
DIFFERENT ATTITUDES

Fig. 30—DANCE POSES
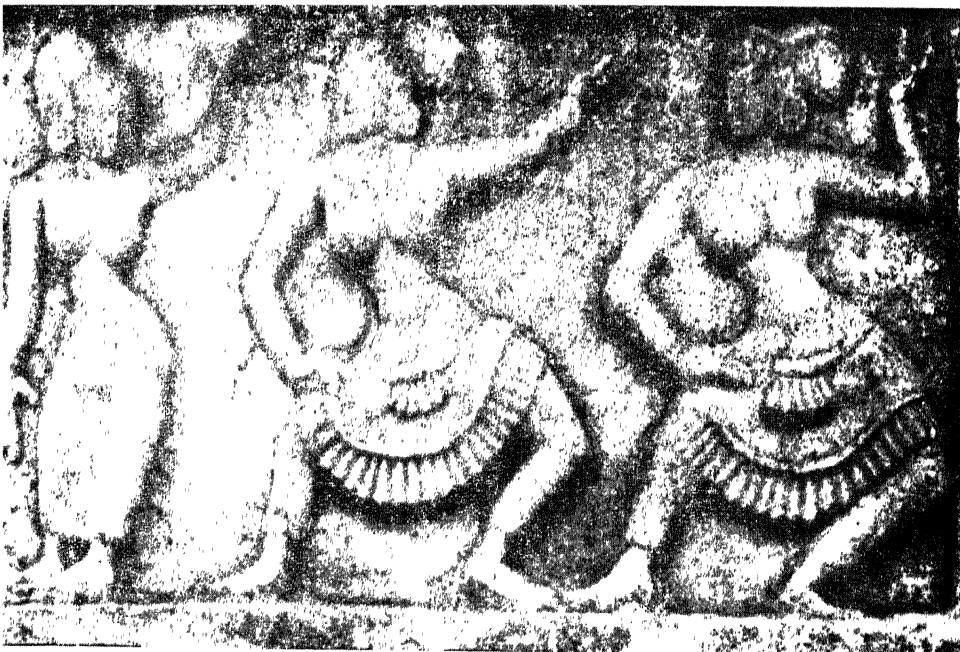
Fig 31—DANCE POSES

Fig 32—DANCE POSES

Fig. 33—DANCE POSES

Fig. 34—DANCE POSES

Fig. 35—DANCE POSES

Fig. 36—DANCE POSES

Fig. 37—DANCE POSES

Fig. 38—DANCE POSES

Fig. 39—THE YOUNG DANSEUSE
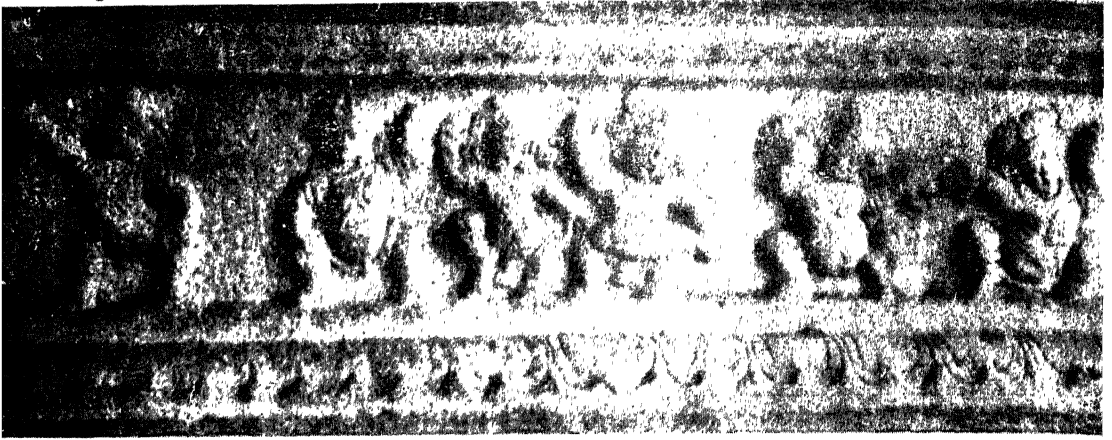
Fig. 40—SIX IN VIGOROUS DANCE MOVEMENT

Fig. 41—NADANTA DANCE OF SIVA

Fig. 42—GANDHARVA

Fig. 43—NAGINI AND OTHER DANSEUSES

Fig 44—ONE AS THREE

Fig. 45—JAYASI POSE
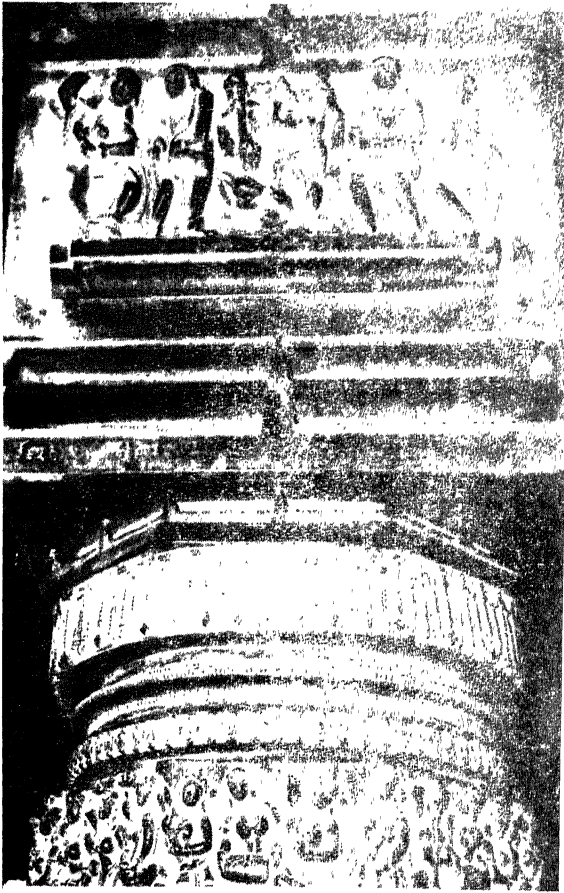
Fig 46—DANCE IN GROUP MOVEMENT

Fig 47—A DANCE POSE

Fig. 48—SARASWATI ON HAMSA
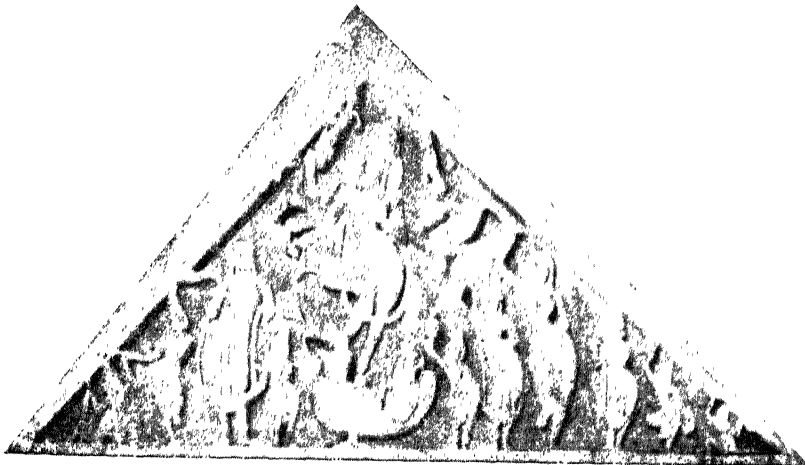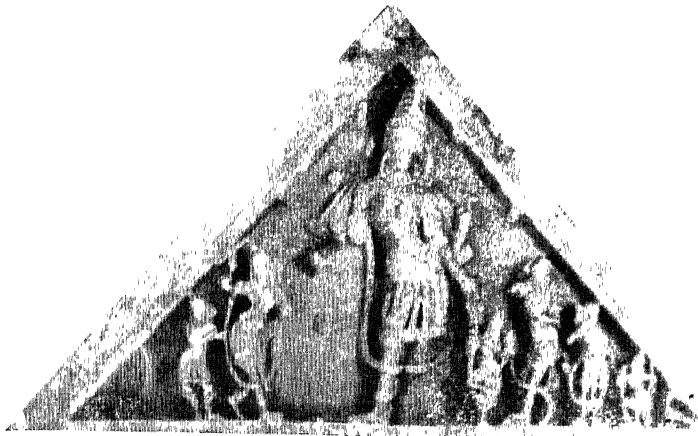
Fig. 49—A DANCE TROUPE
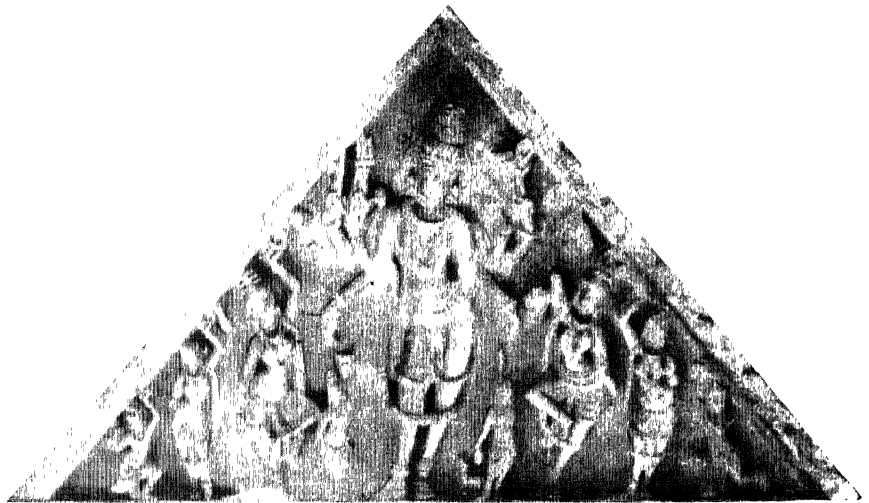
Fig. 50—VISNU

Fig. 51—VAISNAVI

Fig. 52—KOLATTAM

Fig. 53—SOUSTAVA

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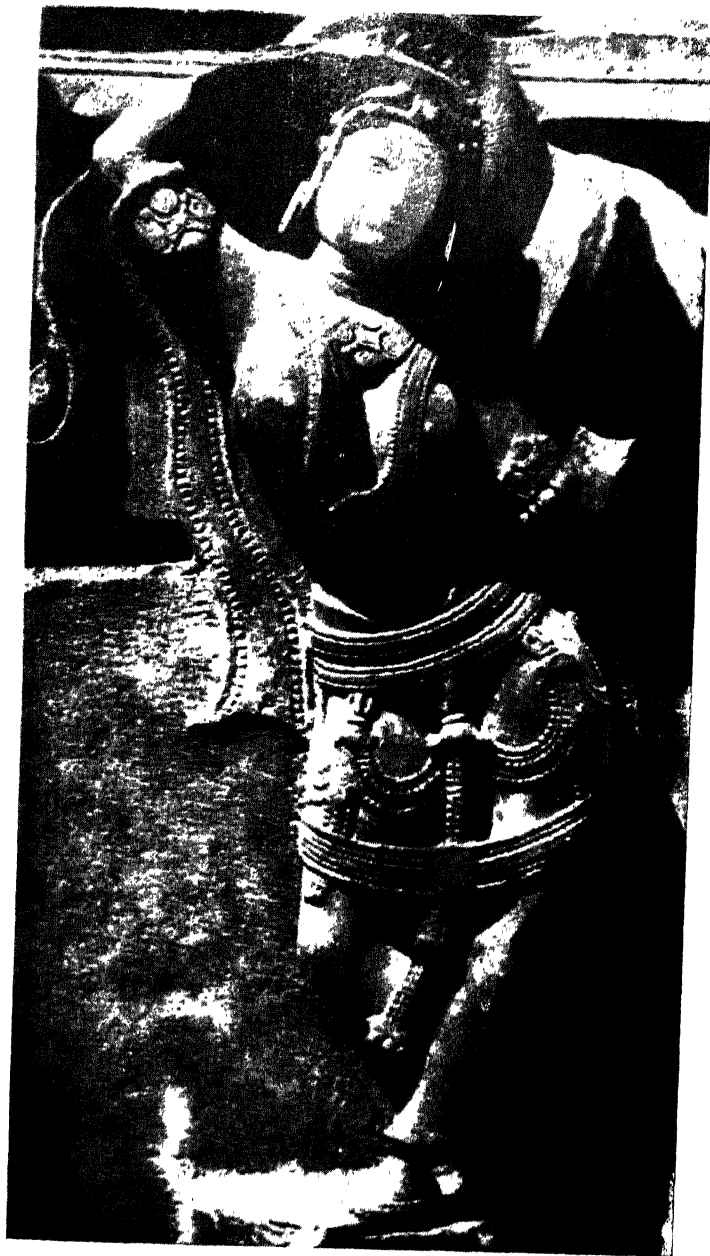
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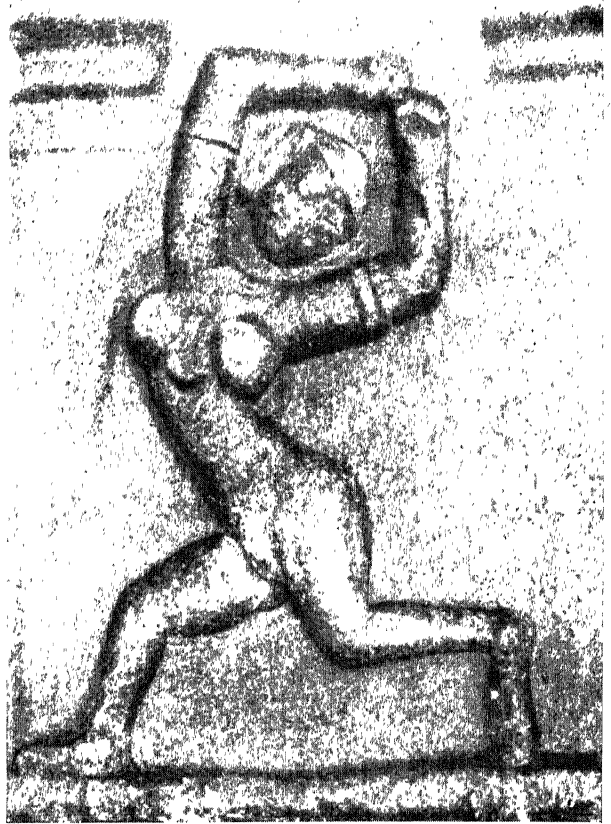
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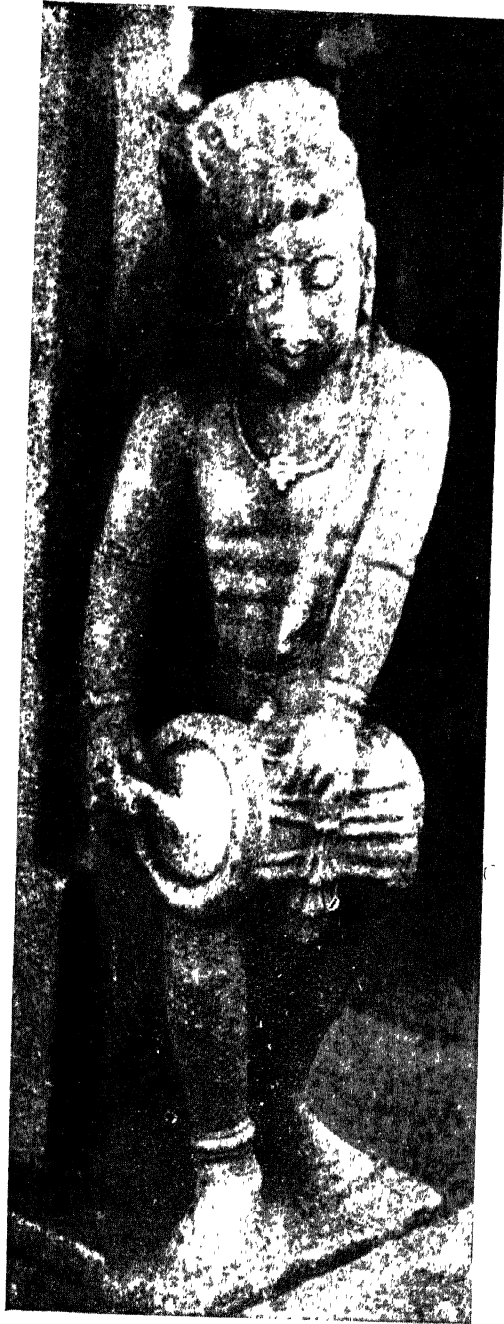
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DESCRIPTION OF PLATES

Fig. 1—THREE IN STHĀNAKA POSES

All the three are in samapada sthānaka. Well balanced placement.

The right soles are slightly raised.

The hands of the central figure, with both the palms in patāka are bent inward and raised at the sides of the chest.

(From viewer's left) the first figure. The left hand raised straight up at an inclination is held in patāka.

The right hand is gracefully curved and the palm is resting on the waist.

The third figure is symmetrically poised, the right hand is outstretched in inclination and the left is resting at the waist.

Underneath in a circular frame is carved a gandharava in a beautiful karaṇa pose varying from garuda pluta (K. N. 70). to sannata (K. 75). The glee spirit is visible on the face.

Fig. 2—TRIO IN TERPSICHOREAN REGALIA

The whole composition is a unit consisting of three danseuses on the move towards the viewer's left. The movement is on a stage.

All the figures (from the viewer's left) have their grace of cāris (movements).

The three figures are in cāṣagati, the fine trotting of a caṣa bird. This is a progressive movement from viccyava (loosened).

The movements are in conventionalised gaits of atikrānta, transcending.

The hands are gracefully linked.

The right hand of the central figure is resting over the right shoulder of the figure to its right. The left hand of the central figure is symmetrically balanced on the left shoulder of the third figure to its left.

The right hand of the first figure is curved over on its right side. The right palm is on the right thigh. The left hand is touching the right side of the central figure.

The figure on the extreme right (of the viewer) has its left arm beautifully curved over its waist.

Its right hand is resting on the left side of the central figure.

The combined movement of the trio is a single dance movement. The move in slow tempo in regalia spirit is the highlight in the sequence.

The tilts of the heads have their own charm and grace.

Fig. 3—GANDHARVAS IN DANCE CONCERT

A troupe of six Gandharvas, celestial band of musicians, are seen in a dance concert.

At either end of the panel, a Gandharva is playing on the flute. Their leg movements signify the crescendo and diminuendo of their singing flourishes.

The first figure is of a dancer with his right palm in mṛgaśirṣa, denoting hilarity. The left hand is across the chest in kari hasta.

His left foot is in udghaṭṭita, ramming the ground. The right foot is not visible.

The next figure is that of another danseur. The hands are stretched in kari hasta. The right foot is in udghaṭṭita.

The third figure is with cymbals. He is making the time beats.
The fourth figure is playing the percussion instrument. The tilt of the head signifies the emotive rhythmic flourish. All the heads of the figures are in ādhūtam.

The whole composition depicts a hilarious mood. The vigour of the Gandharvas is manifest in their rendering of music and semantic attitudinisation. The whole sequence is a dynamic movement in sound, dance and bodily change of postures.

Fig. 4—DANCE CONCERT

This is an excerpt sculpture, of a dance concert. On the right, one is sitting with a drum, a percussion instrument. Just behind him is standing another dancer, keeping cymbals, to keep time. Still behind that lady is seen only a head, probably of the singer.

To the left we have a figure tiny in stature with a drum partially damaged.

The beat of the drum synchronising with the steps and the change of attitudes of the prima donna, the central figure.

Central Figure:—

The head is in ādhūtam, aslant, shows internal desire. The chest is steady. The right leg is bent inward at the knee. The left leg is slightly bent inward. The

right pāda, foot, is in agratala sancāra. The left pāda is slightly raised. The pose of the central figure accords to a partial sequence, in the chain attitudes of a karaṇa (?)

FIG. 5—GAJĀNTAKA

The dynamism of the total composition is awe-inspiring. The right foot is trampling the head of a tusker. The whole sequence of bodily movements rests on the right sole. The bronze is superbly cast. The pointing of the right toe to the front denotes that the twist at the kaṭi, waist, is exceedingly aesthetic in its purport.

The right hands (of the icon) are four. (i) The upper one is in abhaya (assuring kṣema—Grace) to the devotees. (ii) Upper holding the tiny drum, damaruka, the beat of the spheres, (iii) lower one holding the hood of a snake, and (iv) Lower one is in arāḷa-curved, single hand pose. This palmpose or Hasta indicates physical strength, haughtiness, valour, bloom, fortitude, divinity and heavenly splendour.

The left set of hands (Palms): (i) The upper ardha candra, (Cresent Moon) representing the diadem of Lord Śiva. (ii) Upper palm is also in ardha candra. (iii) The Lower one is holding a dagger and (iv) the often Lower one holding a cup (of blood).

The head is aslant in ādhūtam, signifying pride. It also indicates achievement or conquest.

The looks are roudri, ferocious. The feeling of horror is roused. The glance is harsh and inflamed but yet benign. The eyes are reddish. The eyeballs are fixed between the eyelids. The eyebrows are in utkṣepam, thrown up. They are fixed up emitting krodha, anger.

The nose is in vikṛṣṭa, elongated pose, and indicates vīra rasa. The cheeks are in ghūrṇa, rolling, showing buoyancy and pride.

The neck is in tṛśra, sideward movement. The chest is in nirbhugna and indicates crushing. Side is in nata, bent to a side. Waist is in chinna, twisting round.

The left thigh is in kampana, shaking, and also lifting up the heel frequently. The right thigh is in valana, circling and also in stambhana, steady; crushing of the Gajāsura is indicated.

The left knee is in nata, bent. It is also in udvāhita, raised.

The right foot is steady trampling Gajāsura.

The whole figure is still, except for the dynamic whirl of the Cosmic Dance.

FIG. 6—ŚIVA WITH THE CORPSE OF SATI

This is a composite attitude of Śiva. The God is seen in a ferocious dance sequence. Sati, his wife, visited her father's (Dakṣa's) Sacrifice without being invited. She was shown indifference by all the inmates of her father's abode. It was designedly under the command of Dakṣa. Moreover, her Lord was slighted in her presence. In bitter chagrin and agony she suo moto roused flames and immolated herself.

Śiva learnt about this and summoning all the Furies of the Spheres, carried the corpse on his shoulder and stamped out Dakṣa, in vendetta.

This icon represents a dynamically chaotic and tragic dance of Śiva-rudra. His movement represents the whirl of the spheres. The right hands are two: (i) the upper right hand holds the kheṭa weapon, (ii) the lower right hand is in tripatāka, trīple flag, and indicates wonderment. The left hands are two: (i) the upper left hand holds the fawn, (ii) the lower left palm holds the cup (of blood).

The head is in ādhūtam, aslant, showing pride, and indicates looking at things askance, in self conceit.

His looks are heroic and fierce. His gaṇḍa, cheeks, are in kampitam, shaking. The throbs signify anger.

The adhara, lower lip, is in kampana, shaking, and shows internal distress, anger and quickness.

The cibuka, chin, is in daṣṭa, biting, and shows anger.

The grīva, neck, is in tṛśa, sideward movement, expressing weight which is carried on the shoulder. It also expresses sorrow. Hṛdayam, chest, is in nirohugna, straight, and this denotes height of pride. The pārśva, sides, are in vivartita, rounding.

The posterior is elevated and this indicates turning back.

The udara, belly, is in khalvam, depressed, and indicates addiction to penance. The kaṭi, waist, is in chinna, cut, and denotes wonder.

Ūru, thigh: the right one is in kampana, shaking; the left one is in udvartana, twisted and fixed.

Jānu, knee: the right one is in nata, bent; the left one is in kṣipta, asunder, and also in udvāhita, lifted up.

The right foot, pāda is in sama, levelled or balanced. The left foot is in udghaṭṭita, well rammed.

The head of the enemy Dakṣa or the minstrel with the pipes, is trampled upon or blessed.

In the attitude there is vigour, tragic veneer, and destruction personified. The curls of hair, jaṭājūṭa, are spread out due to the whirl of the head, body and the whole frame.

The body of Sati on the shoulders, gives to the whole composition, a vein of disaster and tragic revengefulness.

Fig. 7—SAMUDRA MATHANA

The upper panel is the picture of ' Samudra Mathana '.

On the left side, the titans are holding the head end of the king of serpents. The right tail end is held by the celestials. In the centre there is the mandara mountain.

Bharata Nāṭya Śāstra illustrates the theme of churning the oceans woven into a type of play known as ḍima. In this, celestials and titans are the dramatic roles.

Fig. 8—SRI RĀMA

The left hand is in arāḷa, curved pose, holding the upper tip of the bow. The right hand is in kapiddha, wood apple, holding the arrow, The right leg is straight and is in sama, firmly poised. The left leg is bent, in nata. This is the pose of Śrirāma with the bow.

See Bhagavad gita X. 31. b.

" rāmah satra bhṛta maham."

Fig. 9—TWO IN ROUND

This dance pose of two danseurs combined to form into a wheel. They can roll on. The quick movement will give the idea of a fly wheel in motion.

The sculpture represents a circus like circuit of movements.

Fig. 10—DANSEUSE AT TOILETTE

The sitting posture is superb. The lady is in the final touch of her toilet. The holding of the mirror by her left hand is graceful. The right hand curved over the head is an aesthetic and beautiful movement.

Lalātatilaka, fixing of the beauty mark on the face is seen here.

The flowing hem, the slipping of the upper garment over the left shoulder are the feminine graceful movements of the sartorial coverage. The posture is deftly carved.

The danseuse is giving a finale to her make-up.

The bright eyes, the setting of the features in equipoise, the shining earrings and the coiffure arranged in a knot, all give a graceful finish to the figure.

Fig. 11—ONE AS THREE

The central figure is legless, but the movement and its analysis disclose that the legs of the central figure are the left leg of the figure to the right and right leg of the figure to the left.

The central figure is to be taken as standing knee to knee, which of course is a difficult pose.

The side figures are bent and so they appear shorter than the central figure.

The caps on their heads indicate that they are court fools.

The telescoping of attitudes is superbly achieved in the sculpture.

Fig. 12—ŚIVA-PARVATI Kalyāṇam

The upper panel is a wedding scene. On the left side ṛṣis are offering presents.

To the right is the figure of Brahma followed by Viṣṇu and another Celestial. The celestial bridal pair are Siva and Parvati.

The Lower Panel:

It is a beautifully carved stage. The central figure of a danseuse is accompanied on either side by musicians., like drummers, cymbal players and flutists.

The central figure is in a karaṇa pose. It is in skhalita, Karana 86, Fig 100 of Tāṇḍava Lakṣaṇa. The left hand of the figure is extended whereas in the Cidambaram panel, it is bent over the left chest.

Fig. 13—GESTURE IN RHYTHM

First figure is the danseuse. Second is playing on a percussion instrument.

The head is in ukṣiptam. The neck is in sama (equipoised) The right hand is in adhómukha (downward) and tend to be in lata (creeper) The left hand is raised and is in vyavartita (circling) in the reverse.

The left hand is also in prasārita (extension). The chest is in nirbhugna (straight). The right leg (knee) is in nata (bent). The left leg is bent inward and the foot is in agratala sancāra.

Fig. 14—TWO DANCE POSES IN SYMMETRY

These are twin dancers in dance movement. Both are significantly in the same pose, of course with the individual characteristic mannerisms of getting into poses.

The left hands, apparently differ in their attitudes. The Sculptor could depict the particular difference in the rendering of the poses.

The head is in dhūtam-slowly breathing out while moving the head.

The neck is in sama-equpoised.

The right hand is in patāka-banner pose of the palm resting on the right thigh.

The left hand is lifted up in uttāna.
The chest is in nirbhugana-straight.
The sides are in nata-bent.
The belly is in kṣama, famished.
The waist is in udvāhita, lifted up.
The thigh is in vivartana, separate.
The knees are in nata, bent.
The feet are in udghaṭṭita, well rammed.

Fig. 15—THREE DANCERS IN ACTION

Three dancing girls in action—While the central one keeps her hands in abhinaya, the two on the flanks leave their left and right hands as though in patāka pose keeping their right and left hands touching the hips.

Fig. 16—A TROUPE OF THREE IN DIFFERENT POSES

In this beautiful sculpture one notices a troupe of three dancers in different poses. Their sartorial make up is also different. The description relates from left to right to the viewer.

No. 1.—The head is in ādhūtam—aslant. The neck is in sama—equipoised. The right hand is in pārśvaga (taking to a side). The palm is in śarpa sira—serpent hood. H. No. 13. The left hand is let down gracefully in adhogata, dropping downward. The chest is in udvāhitam, lifted up. The side is in nata—bent. The right leg—knee is in nata, bent and foot is in udghattita—well rammed. The left leg is bent at the knee to form a symbolic stretch out of the left hand. The clothing of the danseuse is elaborate and the border of the apparel has graceful circular stretch.

2. (The centre figure): The head is in ukṣiptam (face to face) The neck is in sama. The right hand is in uttāna (lifted up). The palm is in patāka—Banner—S.H.No. 1. The left hand is in vartula (circular). resting on the left thigh. The waist is in udvāhita (lifted up). The right leg is bent at the knee in nata. The left is in udghaṭṭita, well rammed. The danseuse is wearing shortened dress.

3. The pose is in a vigorous attitude. The head is in the same pose of No. 2. Ukṣiptam. The chest also is in samam, natural. The right hand is let down, the palm is let down the right knee. The left hand is raised gracefully and held in catura pose. S. H. No. 17. The right leg is bent at the knee in nata, bent. The left leg (knee) is in kṣipta. The foot is in ancita, elevated. The whole attitude of the dancer approximtes to the karana skhalita. (K. 86). Definition of skhalita karaṇa: The left leg (in this sculpture) is bent and swing sidewards. The hands are moved round and round in recita movement.

Fig. 17—TWIN DANCERS IN DIFFERENT POSES

The twin dance sculptures are in different poses (from left to right 1 and 2).

No. 1.—The head is in parivāhitam (sideward). The neck is in sama (equipoised). The right hand is in vartula (circular). The palm is in—(apparently—sarpaśira (serpent hood). S. H. No. 13. The left hand is in adhōmukha (downward). The palm is in patāka. The chest is in prakampita (shaking). The belly is in khalvam (depressed). The waist is in recita (emptied out). The right thigh is in vivartana (separate). The right knee is in nata (bent). The left thigh is in stambhana (steady) and in vivartana. (separate). The left knee is in parivṛtta (rounding). The right foot is in sama (balanced). The left foot is in agaratala sancara (tips of toes).

2. The head is in ukṣiptam (face to face). The neck is in sama (equipoised). The hands are in vartula (circular) and are in Gurudapaksa (Nr. H. 19). They are stretched outward on to the sides. The chest is in ābhugna (lifted up). The waist is in udvāhita (lifted up). The right thigh is in valana (circling). The left thigh is in vartana (separate). The right knee is in āvartitam (circiling). The left knee is in nata (bent). Both the feet are in udghaṭṭita (well rammed).

Fig. 18—TWO IN IDENTICAL POSES

These are twin dancers in dance-movement. Both are significantly in the same pose, of course with the individual characteristic mannerisms of getting into poses. The left hands, apparently differ in their attitudes. The sculptor could depict the particular difference in the rendering of the poses.

The head is in dhūtam, slowly breathing out while moving the head. The neck is in sama, equipoised. The right hand is in patāka, banner pose of the palm resting on the right thigh. The left hand is lifted up in uttāna. The chest is in nirbhugna, straight. The sides are in nata, bent. The belly is in kṣama, famished. The waist is in udvāhita, lifted up. The thigh is in vivartana—separate. The knees are in nata, bent. The feet are in udghaṭṭita, well rammed.

Fig. 19—MUSIC IN ALIGNMENT

This sculpture consisting of seven musicians in an orchestral synthesis.

(From left to right)

The first two play on wind instruments like pipes.

The next two beat the percussion drums.

The third pair are playing on the flutes. (Lind instruments)

The seventh is playing on a drum, generally used in folklore music.

Such group of musicians generally follow a procession during festivals, royal ceremonials and other celebrations.

Fig. 20—DANḌA RĀSAKA *OR* KOLĀṬṬAM

A group of even numbers hold sticklets in their hands and make progression in march either in a circular or bowlike formation, all the time contacting the sticklets by beat according to rhythm. The sticks are small and may be coloured. They move forwards and also in reverse.

The sculpture is vivid in its presentation of this desi type of dance movement, known as danḍa rāska.

While the sticklets are contaced by beats, bodily movements are in lasyāngas, brahamari, and other dance sequences.

The music is always well tuned and timed.

Fig. 21—A CONCERT

First is the drummer. The next is the player on the stringed instrument. The third is the rhyming musician with tiny cymbals. The fourth, the chief figure is the danseuse.

The smiling face, the uplifted right arm in patāka, palmpose, the letting down of the left hand and standing in samapada sthānaka, are superbly aligned.

Fig. 22—A BALLET STORY IN SCULPTURE

The bearded saint given to *askesis* and austerities is shot by the floral darts of the Cupid.

This tempted saint is being pulled back by his acolyte imploring him not to slip over the precipice of sensuous temptation.

The woman who is grotesquely asinine in appearance appears to the saint as a beautiful celestial. She drags and leads the pious man into the nether realms of concupiscence.

At the right end, is the Cupid with his drawn bow shooting his amour-charged arrows.

This sculptural feature is representing a ballet story.

The donkey head reminds one of the character in ' MIDSUMMER NIGHT'S DREAM " of the bard of Stratford—on—Avon.

FIG. 23—THE PARAMOUNT LOVER AND THE BRIDES

First, the lady is holding cymbals. The next is playing on a stringed instrument. The central figure is Srikṛṣṇa. The next is rhyming with disclike cymbals and the last at the extreme right is playing on the percussion drum.

Such dances remain the bedrock for innumerable varieties of ballets, operas and dance sequences.

The philosophic contents of the sculpture is explained by quoting from samskṛt Literature.

(1) KṚṢṆA LĪLA TARANGIṆI VII. 10

Sri Rāga Tripuṭa Tāla

gopāla mākalaya sakhi he gopikayutamanḍali
candabhānu samagramanḍala niyata devanityabodha
makhilasāramādideva matula lila mamaragita
maprameya prakramanitya śuddhasukhaika vigraha macyutam.

" Oh dear, look at Srikṛṣṇa in the midst of the Gopis, (milkmaids,—the pratikas, representatives of the life monads, jivas) shining like the sun. He is the Omniscient; He is the Standing Ground for the whole Creation, He shines by Himself out of sourcelessness. It is His divine sport to assume this theophanic advent, as KṚṢṆA and the celestials are paying their homage. This Omnipotent Lord is exhibiting His divine prowess in a variety of ways.

This the TRUTH. He is the Endless

The above excerpt is from the songs of Nārayan Thirtha, a theopathetic devotee.

(2) Here is a description of ŚRIKṚṢṆA from Kṛṣṇakarnamtṛa of the great devotee, Lilāsuka which can be quoted appositely to explain this sculpture.

maulau mayūar abarham mrgamadatilakam cārulalāta paṭṭe /
kārṇadvandeca tālidala matimṛdulam mouktikām nāsikāyām /
hāro mandāra mālāparimalabharite koustubhasyopa knathe
pāṇau veṇusca yasya vrajayuvati yutah pātu pitambaronah II-93.

The crown of the head is studded with peacock plumes, the broad and shining forehead is decorated with the beauty mark of musk unguent. Both the ears are adorned by tender palmleaf ornaments. The nose tip is adorned with a pearl. The garland of mandāra flowers round the neck emit a sweet scent. On the chest, just below the neck is found the divine gem kaustubha. In his palms is held the veṇu, the flute.

May Lord Kṛṣṇa surrounded by the gopis, life monads, wearing the yellow robe protect and grace us.

Such songs and verses are ubiquitously found in Indian Literature. They are the dominant motifs for the poets, sculptors, painters and dancers in the bhāratiya fine art repertoire.

This dance is known as pinḍi, or bṛndanāṭya. The Paramount Lover is Srikṛṣṇa, and the whole creation is feminine to Him. This ultimate concept is exalted. He is the nucleus. The rest is all around Him, moving in circles in an unending variety. A terpsichorean cavalcade signifying the whole of the creation in progress under the aegis of the Lord.

Fig. 24—DRESSING A THORNPRICK

The head is in avadhūtam and then in ancitam, i.e., lowered down and then slightly bent.

The glances are cast down on to the side. They are in kānta, amiable.

The nose is in vikunita, bent sidewards.

The cheeks, ganḍa, are in sama, natural showing natural feelings.

The adhara, lower lip, is in kampana, denoting internal pain (due to the prick)

The chin, cibuka, is in sama, natural.

The neck is in kuncita, bent to a side.

The right hand is holding a weapon (?) The left is beautifully curved, the forefinger pointing the prick point on the foot.

The chest, hṛdayam is in sama, natural. The pārśva, side is in nata (bent).

The right thigh is raised and the knee is bent inward crossing over the left knee joint.

The sole of the right foot is exposed for dressing. The assitant is there to render the first-aid.

There is grace in this complete pose.

Fig. 25—A DANCE FIGURE (broken)

The unique feature is the raising of the right hand in ancita, to circle over the head.

The legs are mutilated.

Fig. 26—THE DANSEUSE IN A VIRILE ATTITUDE

A demon is stamped over with the left foot firmly placed on its head.

The head is inclined leftwards in parivāhitam sideward movement.

The looks are in adbhuta, wonder and also in vīra, heroic.

The nose is in vikṛṣṭa, elongated indicating heroism.

The gaṇḍa, cheeks are in ghūrna, stretched out indicate buoyance and pride.

The chin, cibuka is in khaṇḍa, grinding.

The neck, griva, is in kuncita, bent to a side.

The right hand is in uttāna, raised, the palmpose is in tripatāka, holding a pāsa (noose).

The left is gracefully holding the mace, a heavy weapon of offence.

The composition, though depicted in a heroic mood is given an aesthetic look.

At the top are celestials admiring in awe, the great act of destruction of evil.

Fig. 27—MAID OF HONOUR 1

Her left romp is lifted. She is holding the flywhisk, cāmara. The right hand is let down on to the thigh. The palmpose is in tripatāka. The right leg which is mutlilated should have been placed in sama pada, equiposed. The look is in kānta, amiable.

Fig. 28—MAID OF HONOUR 2

The lady is holding a pūrṇa kumbha, the sacred vessel. The right hand is let down on to the thigh. The palmpose is in tripatāka. The right leg is in svastika (crossed) and its big toe is in agratala sacaru. The look is in kanta, amiable.

Fig. 29—TWO FIGURES IN DIFFERENT ATTITUDES

These two figures are technically dance attitudes, there is gracc in the poses.

The forelegs of the left figure are crossed in svastika, the left hand is holding the bow, unstrung. The right hand is gracefully bent over the head. The palm is in patāka. The head is slightly aslant, to add to the feminine grace.

The second figure is in movement, cāri. The movement is in cāṣagati. Where the right foot is extended on the ground. The left is moved in another direction. The left hand is let down behind the posterior in a graceful manner. The right arm is uplifted holding a stick or a sword. Side is in prasāritam, extended.

Fig. 30 to 38—DANCE POSES

Paes who visited Hampi Vijayanagar during the second and third decades of the Sixteenth Century A.D. was conducted through the Royal Dance Hall—Nṛtya Gṛha.

He described in detail several sculptural attitudes, designedly carved to impart visual lessons to the trainees in the dancing art.

Could these figures be those that were observed by Paes?

The attitudes, the sartorial covering, the musical instruments and other graceful actions bring home to us now the dance progress of that century.

Whether these figures were then found by Paes can never be answered satisfactorily. These survived the savage fury of the iconoclast.

These figurines do proclaim the dance attitudes. These sculptures eloquently voice forth the graceful and artistic patterns of dance poses.

The troupe sculptures indicates a movement of the dancing team.

Fig. 39—THE YOUNG DANSEUSE

The right hand is in karihasta. (Proboscis). The left hand is in udveṣṭita, raised. The left leg is in a agratala sancara.

The right knee is well rammed on the ground.

The head has a patterned coiffure.

Fig. 40—SIX IN VIGOROUS DANCE MOVEMENT

All the dancers, gandharvas, are on the move. Their movements are dynamic. The fourth from the left viewer's is playing on the drum. A spirit eclat prevails.

Their flamboyant feelings are in full swing.

The whole group present lovely contours of attitudes. The alignment of the hand actions, the bent of the knees, the stretching of the hands and the swing movements of the body combine and give to the setting a dynamism and graceful movement according to rhythm.

Fig. 41—NĀDĀNTA DANCE OF ŚIVA

This is the most popular dance pose of Lord Siva—Tāṇḍava aspect. Dr. A. K. Coomaraswamy's scholarly exposition in his early work " The Dance of Śiva " refers to this pose. The gamut of philosophic purport of this tāṇḍava, is too well known to the connoisseurs of Fine Arts.

The round halo covering the figure repesents the manifest creation. This dance pose repesents spiritual poetry. The symbolism transcends the mundane plane.

Fig. 42—GANDHARVA

This figure is that of a gandharva. The head is in aslant pose, The chest is in nirbhugna, straight. The right hand is stretched out. The palms are not clearly visible. The left hand is placed over the chest i.e. pārśvaga taking to a side. The right knee is in nata, bent or genuflection. The left is stretcthed out. The right foot, pāda is in sama, well set. The left foot is in udghaṭṭita, the heel is set firmly on the ground.

Fig. 43—NĀGINI AND OTHER DANSEUSES

The third figure is a nāgini. The same is indicated by holding of serpents in her left hand.

The left foot is well set on the ground. The waist is gracefully bent to the right. The hands are raised over the head. The figure is in dishabille.

The central figure and first one are well costumed and their forearms are damaged. The figure stands firmly but the left hip, pārśva is raised to give grace to the feminine standing attitude. The right hand is raised above the head. The left hand is bent at the elbow. The forearms cover the belly. The palmpose cannot be deciphered.

In the first figure the same posture is sculptured, but the right knee is bent to cross over the left foreleg, which is damaged.

Fig. 44—ONE AS THREE

The central figure. Face to face posture is the main one. When it swerves to the right bent, the central figure must be kept out of vision. Similarly when the figure bends towards the left, the central figure must be screened away. This is an attempt in still picturisation to show change of movement and attitudes. The hands of the central figure are raised above the head. They are in uttāna pose, raised. The moving leg alone is sculptured.

Fig. 45—JAYASSI POSE

The head is gracefully bent in nata.

The waist is in chinna, (split or cut). The right hand is gracefully raised and the palmpose is in tripatāka.

The right hip is curved and the right leg is in udghaṭṭita, well placed on the ground.

The left knee is in svastika, crossed. The left toes are in agratala sancara, pointing to the ground.

The left hand is curved over and the palm is at the waist in ardha candra, crescent moon.

There are other small dancing figurines carved relatively in tiny dimension moving round the *prima donna*.

The coiffure is stylised.

The earrings are circular giving grace to the bent neck and the tilt of the head.

Scholars feel that these illustrations might be the reproductions of the text in Nṛtya Ratnvali by Jāyassenāni. (13th Century). The attitude is named after that writer.

Fig. 46—DANCE IN GROUP MOVEMENT

Upper panel, below the ceiling, is a group active in a dance concert. The central figure is that of nṛtya gaṇapati.

Two drummers are on either side. Two dancers are sculptured at either end.

Lower panel, round the top of the pillar is another group dance in motion. The figures though exquisitely executed remain undecipherable. They are playing on different musical instruments with dancers in between.

Fig. 47—A DANCE POSE

The right and left forearms are mutilated. The head is in parivāhitam, a sideward movement, aslant to the right. This is indicative of remembering and surprise. The looks are in ākekara, half shut and also in mukula, the condition of enjoyment of pleasurable experiences.

The neck is in nata, bent. Chest is in ābhugna, lowered with the posterior lifted up. Pārśva, side is in vivartita, rounding. Udara, belly is in kṣama, famished. kaṭi, waist is in chinna, cut, indicates wonder. Ūru, thigh is in sthambana, steady. The left is in udvartana, twisting. Left knee, jānu is in nata, bent. Pāda the right foot is in udghaṭṭita, well rammed. The left is in agratala sancara, raised on tips of toes. The figure lost its grace because of the truncated portion.

Fig. 48—SARASVATI ON HAMSA

This panel is precisely, beautiful by and decoratively arranged in a triangular background.

The central figure is Goddess Sarasvati, mounted on her vehicle the swan. The four sets of hands are holding series of weapons besides a viṇa, kachapi. The figure is standing on the outstretched left leg. The right is bent inward at the knee. The right pāda, the foot is in a agratala sancara, the big toe pointing to the ground. The waist is beautifully bent towards the right. The viṇa is broken and removed.

Fig. 49—A DANCE TROUPE

Another panel with a central figure and two attendants to the right and four to the left. The graceful attitude is befittingly sculptured.

At the centre is set the cynosure of eyes. The whole scheme recalls an array of a dance troupe.

Fig. 50—VIṢṆU

This is another triangular frieze panel. The central figure is God Viṣṇu. holding in His eight hands, several weapons.

But the presence of a trident in one of the right hands and a conch in one of the left hands forces us to name the figure as that of hari hara(?) (Biunity) composition.

The figure is standing firmly with a slight slant to the right.

The two figures of danseuses on either side in the second place are in dance attitudes. In their uplifted hands we notice chowries.

The rest are also in terpsichorean attitudes.

The presence of the fawn looking up confirms the presence of hara, Śiva.

The whole sequence is aesthetically given, a finale in this lithic representation.

Fig. 51—VAIṢṆAVI

This is another panel shaped in a triangle. The central figure is that of Vaiṣṇavi.

The forelegs are in svastika, which is popularly known as vyatyasthapāda.

The suite of eight hands hold conch, discuss, bow arrows. or sakti etc.

On either side there are two figures consistently in dance attitudes.

Fig. 52—KŌLĀṬṬAM

B.N.S. under the heading Pravṛttis recognised Regional Schools of Dance Tradition.

Later Text books on Theatrics divide the whole subject of Dance into Mārga (classical) and Desi, Folklore. One of the popular, interesting group dances is Kōlāṭṭam. Small sticklets are handled and waved in a graceful manner, to produce the timing sounds, harmonising with the steps, agreeing to time beats and the whole group moving in an unending chain.

The whole cadence is aesthetically fine. Geometric formations can be marked during the movement.

Fig. 53—SOUṢṬAVA POSE

1. This is only a pose of Soustava, holding in the right hand a boquet.

Fig. 54—NICHE FIGURE 1

This figure is unique for the absence of any drapery, costume except for a band like covering over the thighs for giving a decorative relief to the aesthetics of form.

The head is in adhūtam (aslant).
The looks are in kānta (amiable).
The eye balls are not visible.
The eye brows are in kuncita (bent down) pose.
Nāsa—The nose is in Svabhavita (natural).
The cheeks are phulla (blossomed).
The lower lip is in visarga (separated).
The chin is in sama (natural) pose.
The mouth is in vivarta (separated lips).
The hue of the face is prasanna (blossoming).
The neck is in nata (bent).
Both the hands are in uttāna (lifting up).
The right hand is supposed to be in the continuous hasta of alapallava (Tender leaf) or in āvarta of nṛtta hasta.

The left hand is in catura hasta.
The chest is in sama ' normal '.
The waist is in udvāhita (lifted up).
The thighs are in valana (circling) or in udvartana (twisting and fixing).
The knees are in āvartitam (circling).
The feet are in swastika (crossed).

Fig. 55—NICHE FIGURE 2

This figure is devoid of sartorial covering except for a snake like band passing over the nates and thighs.

The head is in Utkṣiptam (face to face).
The glances are in mukula (closed) and they follow the kānta pose.
The eye brows are in caturam (grace).
The nose is in svabhavita (natural).
The cheeks are in kṣama (emaciated).
The lower lip is in visarga (separated).
The chin is in sama (natural).
The mouth is in vivarta (separated lips).
The neck is in unnata (lifted up).
The hands are gracefully held up over the posed head in uttāna (lifting up) and are moved in vyavartita (circling).
The right palm is in tripatāka hasta.
The left in patāka or in arāla (curved).
The chest is in nirbhugna (straight).
The waist is in chinna (cut).
The right side is in nata (bent) and the left in unnata (elevated).
The belly is in khalvam (depressed). The indication of trivali folds can be noticed over the lower abdomen.
The waist is in chinna.
The thighs are in vivartana.
The left knee is in kṣipta (asunder).
The right (ought to have been in nata (bent).
Left foot is in sama (levelled).

Fig. 56—DESI DANCERS IN DIFFERENT POSES

The upper panel is a sequence of a group dance carved out round the upper part of the pillar.

These could be sculptural representations of group dances of the desi dances described in nṛtya ratnavali of Jayassenāni.

Fig. 57—A DANCE ATTITUDE

This is a lovely figure, in a dance pose. The right leg is in kuncita. The left is in needle footed (sucipada). The left knee is in kṣipta—asunder. The right hand is let down in trṛyak. The left hand is lifted up and is in mukula (S. H.No. 22). The head is slightly bent in adhutam.

Fig. 58—KOLĀṬṬAM GROUP

This group consists of dancers in action—a group dance, known as Kolāṭṭam—small sticks are beaten and the sounds accord with musical timing. The party moves in a circle and this group dance is very popular.

Fig. 59—DANCERS AND MUSICIANS

The Upper Panel:

Three figures in graceful poses from left to right of the viewer.
First at extreme left, the dancer's left hand is hung down in patāka.
The right foot is in agratala sancāra.
The left foot is well rested on the ground.

The central figure. The right hand is held up gracefully holding a napkin? The palmpose is in khaṭakā mukha. The left hand is let down in tripatāka.

The chest is lifted up towards the sides.
The kaṭi, the waist is in chinna, cut.
The thighs are in valana, circling.
The heels are separate *i.e.*, in vivartana.

The knees are in nata, bent and kṣipta, asunder. The bending of the waist, with the chest lifted to the left gives grace to the whole attitude.

The third figure at the extreme right: The right hand is raised and holding a napkin in muṣṭi, fist palmpose.

The left hand is place on the left waist. The left hand palmpose is in patāka.

The head is in adhutam, indicating internal desire. The chest and sides are slanted towards the right. The right thigh and knee are in nata and kṣipta. The eet are crossed in svastika and well placed.

Lower Panel:

The central figure standing is playing on the flute. He is standing in souṣṭava, with a slight slant towards the left. The graceful placing of fingers on the perforations of the flute is finely sculptured.

The musical airs are afloat in the air.

To his left the drummer is playing with his right hand on the percussion dial.

To the central figure's right is a figure sitting well poised on its left side by resting on the left toes and knee joint.

The right leg is bent with the knee pointing upwards and the elbow resting on it.
The right palmpose is in bhramara and the right hand is hanging down.
The left hand is bent at the elbow and something is held in the palm.

The extreme figure on the left is holding two metal discs, cymbals, He is the time keeper of the rhythm.

The soft melody is on. The rapturous vein of the song is being fully enjoyed by the sitting figure.

The flutist is KṚṢṆA, Veṇugopāla.

Kṛṣṇa Karnāmrta. I. 44:

aśrāntasmita maruṇāruṇādharoṣṭam
harṣādradviguṇamanogya veṇugītam,
vibhramyadvipula vilocanārdhamugdham
vīkṣisye tava vadanambujam kadā nu / /

(When is it that I can glance at your lotus like face, with its red lower lip lit with endless smiles and shines doubly by giving out of melodious music of the flute, and with its rolling eyes which are half shut).

Fig. 60—VṚKṢAKI

Here is a danseuse in perfect poise. The right hand is curved over the head and is holding a branch. The left hand is in nata, bent and resting on the left side of the waist.

The left foot is in sanghaṭṭita, straight and well balanced.

The right knee is bent and crossed behind the left leg. The right foot is in agratala sancara, the big toe pointing towards the ground. The looks are in ākekara.

The head is in ukṣiptam, up lifted and straight, indicating awe at great things.

The glance is in lajjānvita, bashfulness. The nose is in vikriṣṭa, elongated. The cheeks, ganḍa, are in phulla, blossomed, expressing pleasure.

Fig. 61—MĀRDANGAKI

A lady is playing on the drum. The drummer is resting the percussion instrument on her thighs and bent knees. The hands are on the two dials of the instrument.

Fig. 62— DANSEUSE

A superb attitudinisation. The right hand is gracefully curved over the head. The palm is broken. The head is ancita, aslant. The chest is in nirbhugna, straight. The neck, griva is in tṛsra, sideward movement or in kuncita, bent. The legs are in svastika, crossed. The left hand is mutilated.

Fig. 63—APSARA AT TOILETTE 1

Robust and buxom. The right hand is gracefully curved over the top of the head.

The left palmpose is in sūci, pointing. The left hand is mutilated—probably was holding a mirror. The mood is amiable, graceful and inviting. The right foot is in agartala sancāra.

Fig. 64—APSARA AT TOILETTE 2

The right hand is curved over but the forearm is placed behind the head. The legs are in svastika, crossed.

The demeanor conveys a mixture of feelings, of pining and expectation. The aesthetic tilt of the head is fine. The folds of the neck gives the precision in stone carving. The sartorial coverage though scanty is conventionally refined. The right foot is well placed.

Fig. 65—A CELESTIAL DANSEUSE

The danseuse is in anjali pose of dance. It may also be talapuṣpa puṭa karaṇa. The bending of the knee inward gives an aesthetic poise to the attitude. The feet are well placed the hands are in dola, swing formation.

Fig. 66—A DANSEUSE 1

The forearms are destroyed, but the palms of the figure are in tact.

The head is in unnata, raising as if to question. The neck is in unnata. The chest is in prakampita lifting up. The side, pārśvam is in vivarta slanting to the right in a graceful manner. The belly, jaṭhara, is in kṣama, emaciated. kaṭi, waist is in

chinna, split and aslant. Ūru, thigh, the right is in valana, twisted inward, the left is aslant and in sthambana, at rest and firmly fixed. The right jangha, knee is bent inward.

The right foot is in agratala sancara. The left foot is steadily fixed, udghaṭṭita The aesthetic effect of the attitude of this figure is retained in spite of inconoclastic damage, in the two palms seen above the head.

The right palm is in hamsāsya, swan faced. The tips of the two fingers are resting on the tip of the thumb, ring and the little fingers are raised aloft and bent. The left palm is in brahmara, bee. The tip of the middle finger is resting on the tip of the thumb. The first finger is bent. The ring and the little fingers are stretched out. The left hand denotes feminine decorative acts. The idea communicated cannot be made out, because this is a still pose. The song which is being danced, cannot be known. This is so with every dance figure intoned in stone.

Fig. 67—A DANSEUSE 2

The forearms are mutilated. The head is in vidhūtam shaking. The head is a bit raised denotes a swaying- movement. The neck is in tryasra, slightly aslant. The ckeeks, gaṇḍa are in phulla, full bloom.

Vakṣa is in udvāhita. The waist is in udvāhita, bent and slightly raised on the right and on the left said of the hip is gracefully bent. The right leg is stretched out. with a slight bent at the knee. The left leg is well set, the foot firmly placed.

Fig. 68, 69, 70—MUSIC IN ALIGNMENT

These three figures are decorating the niches.

Their styles of standing are graceful.

Fig. 71—NICHE FIGURINE 1

The dansuese is standing with her knees in svastika, crossed. Probably yawk whisk is gracefully held between her knees.

A dance sequence must be following with the waving of the whisk.

Fig. 72—NICHE FIGURINE 2

The knees are in svastika, crossed. Her left hand is stretched out downwards and the palmpose is in sarpaśira, serpenthood placed over a man.

The right palm is holding a disc like cymbal.

Fig. 73—ŚIVA, THE CELESTIAL DANCER

This is a superb pose of Naṭarāja.

The dance represents the conquest of evil which is represented by the lying figure of Mayūḷaka at the bottom and which is being trampled upon.

Cosmic rhythm of the creation is symbolised in this dance composition.

The head is aslant, with the curls of hair flowing sideways. These are the rhythmic movements.

Of the suite of four right hands, two are bent upwards holding weapons, trident and kheṭa, (small heavy offensive weapon). Of the lower ones, one holds the tiny drum beating the time of the movement. The other one is in abhaya, assuring grace, safety and fearlessness to the devotees. The left suite of hands are similarly poised. The uppermost is in tripatāka and the other one just lower down holds the flame, the heat of the spheres. It represents the motif of activity in Life. In the flame, the wind, the vital breath, is also concoursed. The lower third left hand holds the snake, a symbol of Eternal Time (ananta) and also the antithetic factor of reality. The fourth left hand is gracefully crossed over the chest, in kari-hasta and poised underneath the abhaya right palm.

The kaṭi, waist, is twisted, and affords the pivot of motion for whirling.

The right thigh is bent and poised with uplifted sole and the left is touching it. The stamping foot is shown here resting on the personified evil underneath. The stamping is alternated.

The still picture has to be imagined as a minute point of TIME 'The Now' of the whole whirl of Eternity.

Fig. 74—GAṆAPATI

Gaṇapati is riding his tiny vehicle the rat, in full vigour and promise of mobility. The deified rat and the elephant headed anthropomorphic Gaṇéśa are significantly active.

Gaṇapati inherited the Terpsichorean tálents from his father, Śiva-Naṭarāja.

Fig. 75—A DEVOTEE IN A THEOPATHETIC MOOD OF ECSTACY

His knees are in svastika, crossed. The right foot is in sama, balanced. The left is in agratala sancāra, resting on the extended big toe. The flowing hems of the garments on either side indicate abandon.

In both the uplifted hands, the devotee is holding cymbals (rectangular in shape to be played by the movement of fingers karatālas.)

The head is tilted in masculine grace. The whole figure is a symbol of self forgetfulness, seeking the Ultimate Unity with the Beyond, not in the wakeful or dream state, but in the super state, turīya, in which sublimated existence and beatific vision are experienced.

Garland handing over the chest gets tilted to the side to indicate the involun-tary movement of the body.

Fig. 76—VIDŪṢAKA, A COURT FOOL

The Court fool has a hump back and a crooked physique. The knees are twisted crookedly. The limbs are contracted. His actions are always conceited. He is potbellied. His hands are twisted.

His laugh hasa is always subjective. It is a giggle (ātmasta) and this provokes laughter in the audience, parasta. He indulges in vihasitam, loud laughter upahasitam, ridiculous laughter, apahasitam, unnecessary and impertinent laughter and also atihasitam, excessive laughter.

Everything about him is ridiculous. His presence is a necessity in a dance or a dramatic production.

Fig. 77—GESTURE IN ALIGNMENT

Head is in Ādhūtam (aslant) indicating internal desire. The rasa dṛṣṭi is in Kānta (amiable) and in Salalita (graceful). The eyes are in Vikośa (fully open) not out of fear or excitement, but out of fullness of amiable feelings. The eyelids are in vivartita. (The lids thrown up).

The eyebrows are in utkṣepam (thrown up).

The nose is in ṣvabhāvita (natural).

The cheeks are in Phulla (Blossom).

The lower lip is in samudga (natural elevation).

The chin is in sama (natural).

The mouth is in Udvāha (closed lips).

The hue of the face is in prasanna (Blossommed).

The neck is in Tṛśra (side movement).

The right hand (palm) is in arāla (curved).

The right hand is in uttāna (lifting up).

The left palm is in kartari mukha (scissor faced).

The left palm is in Tṛśra (triangular).

The chest is in nirbhugna (straight).

The sides are in unnata (elevated).

The waist is in udvāhita (lifted up).

The thighs are in udvartana (twisting and fixing).

The right knee is in avartitam (circling) in nata (bent) and in parivṛtta (rounding).

The calf is in udvāhita (lifted up).

The left knee is normal but straightened.

The right foot is in agratala sancara (moving on tips of toes).

The left foot is in sama (levelled).

Fig. 78—A DANSEUSE ACCOMPANIED BY A FEMALE DRUMMER

The right hand of the dancer is raised in pātāka. The left is on the hip.

The right knee is gracefully raised and the big toe is pointed downwards.

The left foot is well placed on the ground.

The movement accords with the timebeat given on the drum.

The drummer's left hand is raised to give a beat on the left dial of the drum to harmonise with the right footfall of the dancer.

This is a sculptural achievement to suit the movement of the dance and sonal beat of the drum.

The rhythm is well communicated.

Fig. 79—DANSEUSES

Both the figures are in identical poses. The sthānka, placement of the legs is superbly poised. The buoyancy of action is well sculptured.

Fig. 80—'*DISHABILLE*' POSE

This dance pose is incomplete for description because the iconoclastic savage hand has deprived the hands of the sculpture by mutilation and the waist is split.

The figure is superb. The trivali, the three folds and the navel above are beautifully carved.

The dishabille pose is relieved by the floral band decorating the supple thighs.

The left leg is straightened and well placed.

The right one is bent at the knee. The right sole is raised. The bashfulness is well indicated.

The necklace hanging over the bosom has a slight tilt to the right. The dancer is looking rightwards.

The coiffure has floral decoration.

Fig. 81—THE DANCER APPARENTLY IN AN EXTRAVAGANZA POSE

This seems to be an extension of the unmatta karaṇa. K. 14. Frenzied. Ch. IV. Verse 75. 'In unmatta the leg is bent and hands are in recita, whirl'.

An abandon spirit pervades the movement.

The head is aslant and is in lolitam, spinning round. The hands are curved over the head, the waist is curved.

The chest is in nirbhugna, straight.

The thighs are in udvartana and vivartana, twisting and separate.

The big toe of the left foot is in udghaṭṭita. The right foot is well placed.

FIG. 82—FIGURES IN DIFFERENT ATTITUDES

The right hand in the left figure is gracefully let down on the sides. The palm is in patāka. The left is bent towards the waist. The palm is mutilated. The head in the right figure is in utkṣiptam, face to face. The demeanor is un-depictable, The neck is in unnata. Right hand is let down hanging and the palm is in pataka. The left is raised gracefully—uttāna, lifted up over the head. The palm is in ardha candra, crescent moon. The chest is in nirbhugna, cut, shows wonder. Ūru, thigh—the right one is raised and bent, and left one is in valana, circling and the knee is extended and bent inwards. The left pāda is in agratala sancara. Jangha, the knee, is in nata, genuflection. This is a very fine pose.

FIG. 83—THE DRUMMER

The percussion instrument is hung over the thighs by a strap hanging down the left shoulder.

The rod to strike the percussion dials of the drum is held in the right hand. To match the sounds, the fingers of the left hand also move over the other percussion dial on the left, but in the figure they are seen resting on the body of the drum.

The time beat is always a mathematical formulae. Its repetition in slow tempo or in vigorous encore marks the talent of the drummers.

The steps of the dancer are always guided by the time alignment of the drummer.

FIG. 84—NANDI

Śiva taught the Art of Dancing to nandi also known as tanḍu. Hence the dance movement of vigour and ferocity is known as tānḍava.

This is a sculpture found at Lepakshi. The adornments like the bells are impressively carved.

Fig. 85—BOW-WOMAN

This picture depicts toxophilites in the act of stringing the bow. The left hand firmly grips the centre of the bow in muṣṭi fist.

The right foot is bent and firmly set on the left knee and the bow at the downward end. The right hand is gracefully holding the upper end of the bow for setting the bowstring in tension.

The waist and sides of the figure are curved affording grace. The left foot is in udghaṭṭita firmly established on the ground.

The face is frontal. The earrings dazzle and a smile of confidence glitters on the face.

Fig. 86—THE DRUMMER

A beautiful picture of a drummer, a percussion instrument. The beats of this are a must for any dancer. The rhythm of movement is precisely indicated by the sounds of this instrument.

Fig. 87—KṚṢṆA DEVA RĀYA WITNESSING A DANCE CONCERT

The seated figure at the right extreme is evidently a patron or a Nāṭya Ācārya (Kṛṣṇadeva Rāya ?). His right hand pose indicates his direction to the danseuse.

The Danseuse is in a wonderful pose, balancing herself on the right big toe.

The left leg is upturned towards the back, in a pose known as kuncita ūrdhva lata. The left hand is in pārsvaga (taking to a side). The right one is in ūttāna.

The right knee is bent in nata and the calf is in udvāhita—toes piercing into the earth.

The other figures are the persons playing on musical instruments.

Fig. 88—PŪRṆA KUMBHA DANCE

The right hand of the first figure is extended and raised holding something. The left hand is resting on the left bent knee, which is well placed. The right leg is stretched outward. The coiffure on the heads are well knotted. The legs are in ālīḍha sthānaka, stretched out for a vigorous action. The second figure is holding her gracefully outstretched hand something not clearly visible in the sculpture. The left leg is well placed out at a distance. The right knee is bent. In the right hand, she is holding a vessel, the dance with purṇa kumbha. The spreadout of the skirt in a fanlike round is superbly carved.

Fig. 89—PĀNCĀLA PURUṢA

The right hand is in kaṭi bandha. The left hand is raised in uttāna, supporting a heavy weight or structure. The right leg is in udghaṭṭita, well rammed. The left leg is bent inward and is in agratala sacara. The masculine grace and the sinews are admirable.

He is called Pāncāla puruṣa, a man of the superior type possessing many good and admirable qualities.

Fig. 90—PADMINI

The figure is reverse in symmetry to No. 89. The looks are in kānta. The whole structure of the figure is in full vigour in lāsya. The waist is bent in a graceful style.

Fig. 91—TRIVIKRAMA

Viṣṇu exiling the king Bali to the netherworld by occupying the whole of the earth and the sky regions.

The uplifted leg sweeps over the sky region - rather all space.

The upper right hand is in sūci palmpose. The same indicates the Ganga river of the skies. (Vide Padma samhita, kriyāpada. XVII. 52) pointing to his omni extension.

The sartorial covering leads one to infer that the figure is a goddess, vaiṣṇavi(?)

The surroundings required for the sculptural reproduction of Trivikrama theophanic advent, are not present.

Yet the vaisnavaite symbols of conch, discus and mace are held in three hands, one in the right and two in the left.

Trivikrama is the glory of omnipresence and omniscience.

This pose resembles a dance pose. It is a symbolic sculptural presentation of Trivikrama avatāra a constituent of the dasāvatara tradition.

APPENDIX I

Text of the Telugu Excerpts in Telugu Script referred to in pages 14, 32 and 33

విశాలాంధ్ర ప్రచురణ

పల్నాటి వీరచరిత్ర నుండి

పే 319.

వింతగా గాయకుల్ వీణలు పూని
తంత్రులు బిగియించి తగశ్రుతి చేసి
సరిగ మేళనమైన సప్తస్వరములు
ఆరోహణావరోహణ భేదములను
బహురాగసంస్ఫూర్తి పట్టుగాచేసి.

సంచారి సంస్థాయి సరసభావముల
మృదుతర శబ్దార్థ మిళితమైనట్టి
ఘనతరాలంకార గతి పరంపరలు
మూర్ఛనల్ మొదలైన ముఖ్యధర్మములు
జంత్ర గాత్రంబుల జంట కావించి 10

ఎండిన మ్రాకులు ఇగిరించునట్లు
పాడిరి తమతమ ప్రౌఢి మీరంగ
చెలగి నాటక జనుల్ చేరి జోహారు
గావించి నిలచిన కామభూవిభుడు
నవ్వుచు సెలవిచ్చె నాట్యంబుచేయ 15

వరమృదంగము లెస్స వాయించు మేటి
కుడి భాగమందున కుదురుగా నిలచె
తాళమానజ్ఞుడు తగనెడమ దిశను
నిలచె నుత్సాహంబు నెమ్మది నిండ
ముఖవీణ వాయించు ముఖ్యుడొకండు 20

రాగజాలము బాడు రమణులిద్దరును
నిండు వేడుకతోడ నిలచిరి వెనుక
కంజలోచన యనుఘనమైనపాత్ర
మదను పట్టుపుదంతి మంజులవాణి
భరత శాస్త్రోచిత, ప్రాణముల్ పదియు 25

వెలిగినయక్షాంత కంతు బాణంబు
వ లెవచ్చి సభవారు వర్ణించి చూడ
నిలచి నాట్యమునకు నేర్పరియైన
వేత్రపాణికి తగవినయంబు చూపి
అతడొసంగిన గజ్జలతి భక్తితోడ 30

పదముల గట్టుక పంచ వన్నియల
కాసె గట్టిగ గట్టి కడు జవం బమర
మద్దెల తాళంబు మధ్య నిల్చుండి
ఓర చూపుల ప్రభు నొయ్యన చూచి
సమ పాద యుతమైన స్థానక స్థితిని 35

అఖిల దేవతలకు నలరుల తోడ
పుష్పాంజలి యొసంగి పూని నాట్యంబు.
ఆ వెనుక సమకట్టి నతివలుపొడు
సంగీత నాదంబు సభయెల్ల క్రమ్మ
కైముడి కట్నముల్ కనుపింప చేసి 40

వెలయంగ తొమ్మిది విధములైనట్టి
భూచారి నాట్యంబు పొందుగా సల్పి
పదహారు విధముల పరగిన యట్టి
ఆకాశ చారియు నమరంగ నాడి
అంగహారాఖ్యచే నమరు నాట్యంబు 45

విదితమౌ తొమ్మిది విధముల నాడి
గతి చారి భేదముల్ గనుపడు నట్లు
భ్రమణ సంయుత దీప్తి పటిమ మీరంగ
పాణి భేదంబులు పద భేదములును
స్థానక సంచయ సంయోగ మమర 50

పేరణి దేశిని ప్రేంఖణ శుద్ధ
దండికా కుండలి తగు బహుచారి
సప్త తాండవములు సరవి ప్రకటింప
సభవార లాశ్చర్య సంయుక్తులైరి
తరువాత నిరుమేల తగు చెలు లమర 55

సంయుక్తసంయుతా సంయుత హస్త
నానార్థ కరములు నాట్యహస్తములు
శిరమును చూపులు చెక్కిళ్ళు బొమలు
దంతోష్ఠ కంఠముల్ తగ చుబుకంబు
ముఖమును వక్షంబు మొదలుగా నెన్న 60

అంగంబు లారు ఉపాంగము లారు
ప్రత్యంగ సముదయం బారును కూడ
ఎనిమిది పదియగు నెసగు నంగంబు
లమరంగ నభినయం బాశ్చర్యముగను
మాచర్ల చెన్నుని మహిమంబు తెలుపు 65

ఆంధ్రసంస్కృత భాషలమరు గీతముల
భావంబు లెస్సగా ప్రకటన చేయ
చూచి రంభాదులు చోద్యంబు నొంది
శిరసులు వంచియు సిగ్గును చెంది
రప్పుడు భూమీశుడాదరంబొప్ప 70

వస్త్రభూషణములు వారలకిచ్చి
భట్టును రమ్మని పంపించెనంత. 72

తిక్కన్న మహాభారతము: విరాటపర్వము, ఆశ్వాసము 1.

పద్యం 240, 241, 242.

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తే॥ ఒండు పనులకు నెలవు లే। కునికిఁ జేసి,
యభ్యసించితి శైశవ। మాదిగాఁగ
దండలాసక విధమును। గుండలియును
బ్రేక్కణంబు తెఱంగును। బేరణంబు.

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క॥ వికృత వాద్యంబులు మం
జుశ్రుతి సంభావ్యగీత। సుగతులుసద్భా
వాశ్రయములు, దజ్జన్యర
సాశ్రయములు నైనయభిన। యంబు లెఱుఁగుదున్.

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తే॥ ఇన్ని తెఱఁగులశ్రమము నే। యింతుఁజతుర
తావిహీనములైనపా। త్రములనైన
నట్టువొజ్జనై మెలఁగుదు। నగళులందు,
నిపుణనై పత్యువిదులకు। నేర్తు నధిప।

ద్విపద భారతము నుండి
(విరాట పర్వము)

బృహన్నల :

నిన్ను వేడుకగొల్చి నృపచంద్రయేను
గన్నియలకు నాట గఱపవచ్చితిని.
ఇల బృహన్నలనామ మింపారు నాకు,
మొలిచె దైవాధీనమున బేడితనము.

దండలాసకమునుదగు ప్రెక్కణంబు
(దండతాళంబును దగిన ప్రేంఖణము)
(దనిగ జక్కణియు)
గుండలినియు నెఱంగుదు బేరణియును
(బేరణంబు)
నటనతో (నాయిరువది) నాఱువదినాల్గు

హస్తముల బటువు చూపగనేర్తు బ్రతితాళమునకు
కేలగీతార్థంబు గీలించిరొుడల
నా లోల గతి (మగు) గీతి నభినయించెను:
తనర బాదంబులఁదాళ నిర్ణయము
గను గవభావంబు (గనుపట్ట) గాన్పింపనేర్తు
భావాశ్రంబులు పరికింపనేర్తు
భావించి నన్నేలు భరతవిద్యలకు.

APPENDIX II

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APPENDIX III

From " A Forgotten Empire " by Robert Sewell (First Indian Edition, June 1962 (Page 276-277).

This hall is where the king sends his women to be taught to dance. It is a long hall and not very wide, all of stone sculpture on pillars, which are at a distance of quite an arm's length from the wall, between one and another is an arm's length and a half, perhaps a little more. These pillars stand in that manner all around the building, they are half-pillars (?) made with other hollows (?) all gilt. In the supports or pedestals on the top 3 are many great beasts like elephants, and of other shapes, it is open so that the interior is seen, and there are on the inner side of these beasts other images, each placed according to its character. there are also figures of men turned back to back, and other beasts of different sorts. In each case from pillar to pillar is a cross-bar (the architrave) which is like a panel, and from pillar to pillar are many such panels; there are images of old men, too. gilded and of the size of a cubit, Each of the panels has one placed in this way. These images are over all the building. And on the pillars are other images, smaller, with other images yet more subordinate, and other figures again, in such a way that I saw this work gradually diminishing in size on these pillars with their designs, from pillar to pillar, and each time smaller by the size of a span as it went on, becoming lost; so it went dwindling gradually away till there remained of all the sculptured work only the dome, the most beautiful I ever saw. Between these images and pillars runs a design of foliage, like plates (a maneyra de lamines), all gilt, with the reverses of the leaves in red and blue, the images that are on the pillars are stags and other animals. they are painted in colours with the pink on their faces; but the other images seated on the elephants, as well as those on the panels, are all dancing women having little drums (tom-toms).

The designs of these panels show the positions at the ends of dances in such a way that on each panel there is a dancer in the proper position at the end of the dance; this is to teach the women, so that if they forget the position in which they have to remain at the end of the dance, they may look at one of the panels where the end of that dance is shown. By that they keep in mind what they have to do.